

VERGIL

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P. VERGILI MARONIS  
GEORGICON

LIBRI III. IV.

*EDITED WITH ENGLISH NOTES*

BY

A. SIDGWICK, M.A.

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## PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many (apart from obvious and easily corrected errors), are mostly unimportant: where the reading is really difficult to decide I have given reasons for the one preferred.

The following books have been used in the preparation of this little edition; to whose help my acknowledgements are due;—

Conington's *Georgics*, last ed.

Ribbeck's *Vergil*, 1859.

Heyne's *Vergil*, 1821.

Forbiger's *Vergil*, 1852.

Wagner's smaller edition, 1861.

Kennedy's *School Vergil*, 1876.

„ Text, Pitt Press, 1876.

Papillon's *Vergil*, Oxford, 1882.

Ladewig's *Bucolics* and *Georgics*, 1883.

For the matter of the Introduction and some of the notes I owe much to Conington's Preface, to Prof. Sellar's most interesting work on *Vergil*, to Cruttwell's *Latin Literature*, and Simcox's *Latin Literature*, and Munro's *Lucretius*.

I have used, and occasionally quoted, two translations of these books: one by Lee and Lonsdale, a useful and careful prose translation; and one by my friend Mr James Rhoades of Sherborne, in blank verse. The latter seems to me to be one of the best translations I know of a poet, being at once a very faithful and scholarly rendering, skilful and felicitous in expression, and of high poetic merit.

The following abbreviations are used in the notes:

C. Conington,

L. Ladewig,

W. Wagner,

P. Papillon,

F. Forbiger,

K. Kennedy,

Rib. Ribbeck,

H. Heyne,

(L.L.) Lee and Lonsdale's translation,

(R) Rhoades' translation.

## INTRODUCTION.

FOR the sake of clearness it has been thought better to divide what little there is to say by way of introduction into the following heads :—

1. The form of the poem.
2. Vergil and Lucretius.
3. List of Passages imitated from Lucretius.
4. The later Georgics and Homer.
5. Principal Homeric parallels.
6. The sources of the Georgics.
7. Subject and purpose of the poem.
8. The execution of the poem.
9. Outline of Vergil's life.

At the end is a full index to the notes, (1) General and Grammatical, (2) of Style, (3) of Proper names, to enable the book to be used for purposes of ready reference.

### 1. *The form of the poem.*

The Georgics belong to the class of what are called *didactic* poems, that is to say poems whose original or ostensible object is to *give instruction*. The earliest didactic poem was the *Works and Days* of the Greek poet Hesiod, whose date is uncertain, but who is generally assumed to have lived about the eighth century B. C.

The poem contains a great variety of precepts for the conduct of life—about right behaviour, justice, industry, the choice of a wife, the rearing of children, and above all, agriculture,

commerce, and navigation, with a sort of calendar appended giving the best days and times to do things. The whole is written in a homely style, and though it gives a vivid picture of early Greek rustic life and temper and manners can hardly be said to aim at poetic treatment.

Besides Hesiod we have another primitive but totally different style of didactic poetry in the Greek philosophic poets, of whom the most famous were Xenophanes and Parmenides of Elea, about the sixth century B.C., and Empedocles of Agrigentum, about the fifth century. These writers, like Hesiod, were not aiming primarily at poetic expression, though what remains of their works contains imaginative and impressive passages : their main object was to expound their doctrines. And as Hesiod would doubtless have written his precepts in prose, had there been such a thing as prose literature in his day: so too the philosophic poets used the hexameter verse not from any artistic motive, or to adorn their thoughts, but simply because the prose treatise was not so natural a mode of expression to them as the familiar epic metre.

But the didactic form once established, it lent itself naturally in later ages to imitation. Just as there were *literary* epics, imitating the form of Homer, but telling the story for a purpose, (the *Aeneid*, the *Inferno*, the *Paradise Lost*) so the primitive didactic poem of Hesiod or the philosophers gave rise to the *literary* didactic poem, which has appeared in all ages of literary revival. Thus for example the artificial literature which the Alexandrian scholars produced contained many didactic poems, such as the astronomical works *Phaenomena* and *Diosemeia* of Aratus, (which were mere metrical renderings of scientific knowledge derived from others) or the works on poisons, venomous beasts, and birds by Nicander. These two writers lived towards the beginning of the third, and middle of the second centuries B.C. respectively ; and to them we might add the scientific poet Eratosthenes, about the middle of the third century, from whom Vergil borrowed some of his astronomical ideas. Similarly in our own so-called Augustan

age, the literary revival of Queen Anne's reign, there sprang up a crop of didactic poems ; of which the best and most famous was Pope's *Essay on Man*. The aim of all these was rather to achieve finish of form and brilliance of execution than to communicate or expound anything serious.

In the golden age of Rome there were three didactic poems written, all of them extremely famous, namely Lucretius' *De rerum natura*, Vergil's *Georgics*, and Horace's *Art of Poetry*. The last was written after Vergil's death, and need not concern us here : it is moreover in a class apart. The criticism which forms its subject-matter is most seriously and carefully thought out : the form belongs more to what we call *vers de société*, full of point, vigour, vivacity and variety, but not addressed like serious poetry to the feelings or the imagination. On the other hand Lucretius' great poem amid its arid stretches of philosophic argument has oases of the most sublime and imaginative poetry. It counts for so much among the determining conditions of the *Georgics* that a special word will be said about the relations between the two poets below.

It is at any rate clear enough that there are such wide divergences between the different species of didactic poems, that the name 'didactic' tells us very little about the character of a work. The *Georgics* differ from the *Works and Days* in being a real work of art, aiming all through at beauty : while Vergil, if he was not quite as much in earnest as Hesiod in the precepts he gave, at any rate was deeply interested in rustic life. On the other hand, as compared with Lucretius, while he follows him in aiming at genuine poetry, and in formulating serious precepts, he addresses himself much more to the general reader, and not (as Lucretius did) to the student. He takes pains by *selection* of details, by episodes (such as the signs of Caesar's death, i. 466 ; the praise of Italy, ii. 136 ; the chariot race, iii. 104 ; the plague, iii. 478 ; and above all the tale of Orpheus and Eurydice, iv.), and by rich adornment of every kind, to make the poem attractive to those who are not specially interested in agriculture. He differs again from the Alexandrians in every way, since neither their precepts nor their art was first hand :

they wrote borrowed facts in an imitated style. And he differs lastly from our own Augustan didactics, inasmuch as their interest was almost entirely in the style, the subject-matter being quite secondary and usually chosen because it lent itself to epigram and finished exposition. In one word, when we call the *Georgics* 'a didactic poem' we must bear in mind that it belongs, for all its imitation of Hesiod and Lucretius, to a unique species.

## 2. *Vergil and Lucretius.*

'The influence' says Prof. Sellar (*Vergil*, p. 199) 'direct and indirect exercised by Lucretius on the thought, the composition and the style of the *Georgics* was perhaps stronger than that ever exercised before or since, by one great poet on the work of another'.

Without going fully into a large question, we may note some of the principal causes and points of this influence.

(1) Lucretius was the first great poet of Rome : the first who had used the Greek Hexameter metre with real success, so as to bring out its power, its dignity and its beauty in the Latin language ; the first writer of genius, combining high imagination, poetic sensibility, deep and serious thought, originality and insight ; and his poem appeared when Vergil was about 16, exactly at the time when it was most certain to impress and inspire a gifted boy, with equal imagination and even more poetic power.

(2) Vergil's temperament as revealed in his poetry was that of a born lover of nature, delicate and imaginative and with exquisite sensibility to beauty, naturally religious and retired and meditative, and like many of the most highly gifted, with an 'undertone' of melancholy. Lucretius' poem—dealing with the productiveness of nature, the vastness of the universe, the hard struggle of life, the constant pressure and imminence of suffering and decay, the mystery of the order of things, the dark destiny of man—could not fail to leave a lasting and profound impression on him.

Thus both in the style and in the thought there was everything to make Lucretius' poem produce an immense effect on the younger poet. It is impossible to follow out this effect into detail; but a few points may be noticed.

(a) In the *diction*, the influence is found everywhere in the Georgics. The passages where Vergil directly imitates I have collected at the end of this section: there are no doubt many more where a subtle or unconscious memory of Lucretius has determined the choice of a word or the turn of a phrase.

(b) In the *metre* Vergil no doubt made a great advance on all his predecessors: but it was Lucretius' poem which shewed him the way, which lifted him to a point whence that advance was possible. And the list of imitated passages will shew that the rhythm of Lucretius, with its dignity and beauty, still inspired some of the best of Vergil's verses.

(c) In the *thoughts*, though Vergil was not a philosopher and though he by no means either accepted all Lucretius' beliefs or shared all the feelings which resulted from them, still the Georgics shew many deep traces, chiefly in the earlier books.

In the famous passage (ii. 475) 'Me vero primum dulces ante omnia Musae &c.' the poet plainly declares that the highest honour and delight is to expound in poetry all the secret lore of nature: and that the task he had set himself, to describe the country life, was, though a happy one, still second to the other. Again besides his general reverence for his master's study and doctrine, we have special traces of the influence: in his feeling of the presence of Nature as a great and universal productive power (ii. 9, 20, 47), and of the force exercised by Love over all the animals as well as over Man (iii. 242—284); in the sense of a constant need for struggle on the part of man (i. 155, 200), and the number of counter-influences that thwart his labours (i. 118); in the recognition that there was once a golden age when things were easier and earth was richer—an age which is past (i. 127); even in some special doctrines like the 'hidden pores of earth' (i. 90), or the materialist explanation of the birds' weather-signs (i. 415); and generally in his poetic ascription

to inanimate things of feelings and tendencies drawn from man's nature.

There can be no doubt that in the magnificent passage at the end of the second book 'Felix qui potuit rerum cognoscere causas &c.' Vergil intended to pay a direct tribute to Lucretius, by suggesting that the latter's work was the highest aim and achievement of the poet's art: a tribute which was all the greater as he did not name him, seeing that no other identification was possible.

3. *List of passages imitated from Lucretius.*

*Georg.* iii. LUCR.

10	i. 117	qui primus amaeno detulit ex Helicone perenni fronde coronam.
149	v. 33	<i>asper acerba</i> tuens.
289	i. 922	[the subject is hard: but I have a deep love of Muses: I wish to approach the spring and pluck a chaplet, whence none have crowned themselves be- fore.]
360	vi. 626	<i>mollisque luti concrescere crustas:</i>
361	vi. 551	<i>ferratos rotarum orbes.</i>
478	vi. 1138-1286	[Vergil imitates Lucretius' powerful description of the plague at Athens.]
520	ii. 361	[the soft willows and dewy grass and brimming streams cannot delight her.]

*Georg.* iv.

223	i. 163	<i>armenta atque aliae pecudes, genus omne ferarum.</i>
472	iv. 35	<i>simulacraque luce carentum.</i>
499	iii. 455	<i>ceu fumus in altas aeris auras.</i>
515	ii. 146	<i>liquidis loca vocibus oppalent.</i>

And the following phrases:—

miseris mortalibus (iii. 66), nonne vides (iii. 103), quod superest (iv. 51), genus omne animantium (iii. 556).

[from Ribbeck]

4. *The later Georgics and Homer.*

We have seen that the form of the Georgics, as originally conceived, and described by Vergil himself, was an imitation of Hesiod; and that the spirit was largely that of Lucretius. The poetic influence of Lucretius is however decidedly less in the two last books than in the two first; in spite of the fact that the powerful description of the plague with which the third Georgic closes is modelled on the elder poet's episode on the pestilence of Athens at the end of the sixth book *de rerum natura*. Though to the end Vergil's debt to Lucretius remains very deep, the influence of the latter is in these books beginning to be overshadowed by that of a still greater poet (or poets), which in the *Aeneid* becomes primary. Nothing is more notable than the great increase in these later Georgics of the reminiscences of Homer. The poet who began the Georgics with the ambition of 'Singing the song of Ascrea through the towns of Rome,' ends with a long episode imitated, and even largely translated, from the *Odyssey*.

In the section on the execution of the Georgics below (§ 8) enough is said about the attitude of Vergil and the Augustans towards Greek literature; and nothing is more natural than that the two greatest of all Greek poems, in spite of all differences of age, manner, subject, and diction, should begin to shew the place they occupied in Vergil's mind. It will be sufficient here to remark that it is chiefly in the episodes, similes, and other touches inserted to adorn and vary the ostensible subject of the Georgics, that these memories of Homer (naturally) occur. Subjoined is a list of the principal Homeric parallels, from Ribbeck and the commentators.

5. *Principal Homeric parallels.*

*Georg.* iii. HOMER.

106-111 *Il.* 23. 360 &c. [the chariot race] 'and they lifted  
their whips and smote...and swift  
they sped over the plain...and now  
the cars ran low on the rich earth,  
and now they soared into the air...  
the dust arose beneath them.'

## Georg. iii. HOMER.

172 *Il.* 5. 838 'the beechen axle groaned with the weight.'

223 *Il.* 15. 193 'and earth...and high Olympus.'

237 *Il.* 4. 422 [ranks move like a storm at sea arising.]

357 *Od.* 11. 15 'nor does the bright sun ever behold them with his rays, neither when he rises to the starry heaven, nor when he sinks from heaven back to earth.'

## Georg. iv.

261-263 *Il.* 14. 394 'neither does the wave of the sea roar so loud...nor so great is the noise of burning fire,...nor does the wind so murmur in the high oaks...'

320 *Il.* 1. 351 'and many a prayer to his mother he prayed with outstretched arms.'

333 *Il.* 18. 35 'and his mother heard him, sitting in the depths of the sea...and the nymphs gathered around her &c...'

361 *Od.* 11. 243 'and the dark wave stood round him like a mountain bent in a curve...'

387 sqq. *Od.* 4. 380 sqq. [the story of Proteus.]

475 *Od.* 11. 38 'brides and youths and wayworn elders, and tender maidens with hearts new to sorrow, and many slain with bronze spears, warriors with bloody armour...'

512 *Od.* 16. 216 'birds...whose young the rustics have taken from the nest, ere they were fledged...'

514 *Od.* 19. 520 'the nightingale...who oft changing pours out her rich song, bewailing her child...'

528 *Od.* 4. 570 'So speaking he dived beneath the billowy sea.'

6. *The sources of the Georgics.*

We have discussed briefly the influences of previous writers on Vergil in *thought* and *style*. It remains to enumerate the main sources from which he drew his *knowledge*; and these may be conveniently divided into *prose* sources and *poetical* sources, which had best be given as follows in chronological order.

## a. Prose: i. Greek.

(1) *Xenophon* (about 444—357 B.C.) in his *Oeconomics* (ch. 16—19) gives a short discussion on the nature of soils, ploughing, fallows, harrowing, sowing, preparing grain, and culture of trees. These hints concern only Georgics 1 and 2. In the same writer's treatise on 'Horses' there are one or two remarks which directly or indirectly may be the source of passages in Georgic 3.

(2) *Aristotle* (384—321 B.C.) in his History of Animals is evidently the authority directly for some of Vergil's statements about the generation of animals: especially about boars (G. iii. 255), the strange superstition of mares being *vento gravidae* and flying north and south (iii. 275), the *hippomanes* (280) and the importance of the colour of the ram's tongue (388). Also some superstitions about bees (iv. 194, 200, 219).

(3) *Theophrastus* (about 380—287 B.C.) wrote a work on Botany which is still extant, and which Vergil uses in the second book.

## ii. Latin.

(4) *M. Porcius Cato* the Censor (234—139 B.C.) is the author of a still extant treatise on agriculture (*de Re Rustica*), written in a curiously curt and unreadable style. In the later Georgics Cato's authority is chiefly traceable in the remarks on sheep and goats (iii. 387 sqq.) and the treatment of the *scabies* (440 sqq.).

(5) *M. Terentius Varro* of Reate in B.C. 37 published at the age of 80 an interesting work in three books with the

same title as Cato's, *de Re Rustica*. This, for all the Georgics and especially for the third and fourth books, is far the most important source of Vergil's knowledge, as will appear from the brief analysis given below: and as it was published just before Vergil began to write his Georgics, it may very likely have had some influence, with Maecenas or the poet or both, in determining the choice of subject. Varro was looked up to as a great student and littérateur, and is said to have written several hundred books.

In the third Georgic, the precepts on the following points are all found in, and many obviously borrowed from, Varro's second book:—The choice of cows and horses for breeding—the feeding of brood animals—their treatment—the food and training of the young, both cattle and horses—the housing and feeding of sheep and goats—the use of goatskin—the raising of wool—dairy-farming—and (very briefly) the rearing of dogs.

In the fourth Georgic, the following points for the bee-farmer are from Varro:—the origin of bees—their domestic economy—their respect for their queen ('king')—the treatment of drones—their noises—the cultivation of flowers for bees—the best site for hives—the attractions for bees—the material of hives—fumigation—the need for killing one queen when there are two—the various kinds of queens and workers—the signs of disease—swarming, and how to direct it—the three products, wax, bee-bread, honey—stones and logs in the water near hives—the signs of swarming—the use of 'tinkling' and 'dust-throwing'—the rules for taking comb—the cutting off of empty comb—the battles of bees.

This, it will be seen, covers nearly the whole ground of what is really didactic in these books.

#### *b.* Poetical sources.

(6) From *Hesiod* is borrowed, in the first Georgic, the passage about lucky and unlucky days, the instruction to 'sow and plough stripped,' and various phrases. In the third Georgic

the only reminiscence of Hesiod is a short passage about dogs (404 sqq.). The second and fourth Georgic owe nothing.

(7) The astronomical passage in the first Georgic (i. 233) is in substance from a scientific poem in Greek by *Eratosthenes*, mathematician and librarian at Alexandria in 3rd century B.C.

(8) The Alexandrian poet *Aratus* (3rd century B.C.) wrote on Astronomy in Greek (*Phaenomena*) and weather-signs (*Diosemeia*), which supplied Vergil with hints for the passage (i. 351—463) about signs of storms and fair weather, drawn from the behaviour of birds and beasts and the appearance of the sun and moon. The works are extant, written in a stiff and frigid style.

(9) *Nicander* of Colophon, physician and poet about the middle of the 2nd century B.C., wrote a poem in Greek on 'poisonous animals' (*Theriaca*). The whole passage in Georgic iii. (414—439) where Vergil treats of snakes, is based on Nicander.

The same writer also wrote Georgics, and a poem on Bee-keeping (*Μελισσοντρυγικά*) which only survive in fragments. Both of these Vergil doubtless knew and probably used; and the latter may have supplied many points for the fourth Georgic.

#### 7. *Subject and purpose of the poem.*

Vergil himself describes his subject in the opening lines as being the tilling of the land, the growing of vines, the breeding of cattle, and bee-keeping. These four headings closely correspond to the matter of the four books. The Georgics then, (as the name imports), are a Manual for Farmers in verse: and this ostensible purpose was so far attained that the poem was referred to afterwards (e.g. by *Columella* the son of a Spanish farmer, about A.D. 1—70, who wrote a comprehensive treatise on agriculture) as a standard work on the subject; and it is plain that Vergil was really interested in the practical details of agriculture, and spoke with knowledge not only derived from books but also from personal experience of country life.

But it does not need saying that his purpose went much

further than this. Maecenas (see note on iii. 41) himself is said to have suggested to the poet the subject, and Maecenas' interest in it would naturally be twofold. As a patron of literature he desired the production of a great work of art: and as minister of Augustus he was anxious to carry out the emperor's sincere and wide reaching desire of restoring a national spirit, the old feeling of Italian unity and patriotism.

That the young poet should become the Hesiod of Rome as he had already become (in the *Eclogues*) the Theocritus: that he should again delight his readers with his melodious and imaginative verse, with his richly stored knowledge of the beauties of Greek literature skilfully worked in, imitated, suggested, in his finished and pregnant style: that he should bring to bear his deep love for the country, his practical knowledge, his poetic observation of nature, upon such a work:—

And again, that he should do something—if not to convert men from politics and plots, from luxury and vice—at any rate to turn their thoughts to purer sources of pleasure; to remind them of the ancient love of Romans for the land, of the old farmer-heroes who went from the plough to command an army; to sing the praise of Italy in memorable verse, to give a new stimulus, of a sincere and profound character, to the reviving patriotism; and thus to promote the hopefulness and gratitude and salutary enthusiasm with which men were beginning to hail the Augustan era;—

If such were the hopes that prompted Maecenas when he urged Vergil to write the *Georgics*, they were not unreasonable in view of the times, and in view of what the poet had already done: and certainly as far as poetical achievement went they were more than fulfilled.

#### 8. *The execution of the poem*<sup>1</sup>.

Many critics are of opinion that in the *Aeneid* Vergil had set himself an impossible task, while in the *Georgics* he had a

<sup>1</sup> For some points in this section I am indebted to Mr J. H. Skrine's preface to his edition of *Georgic* II.: a preface written with taste and insight, and with many happy illustrations.

subject exactly suited to his gifts. Without entering on such sweeping judgments—which, in the case of rare works of genius are generally misleading and superficial—we may at least agree that the Georgics is a most striking and beautiful poem on what appears at first sight a rather unpromising subject. It is worth while to try and understand, in however rough and general a way, what are the qualities of workmanship that have made the ‘manual for farmers’ into a poem that has given delight to all readers for 1900 years.

The result is due partly to the *art* and partly to the *spirit* of the poet. Of course these two things are closely connected, and it is not possible really to distinguish completely between them: but we may be allowed to consider some aspects of each separately, and it will perhaps tend to clearness to do so.

In considering the *art* of the Georgics the first thing we have to remember is that the Augustan literature owes its inspiration mainly to Greek. Horace’s aim is to be the Roman Alcaeus and Sappho: Ovid devotes himself to naturalising in Italy the Greek Elegiac metre: Propertius makes Callimachus his model: and Vergil announces himself in the Georgics as ‘singing the song of Ascrea (Hesiod’s birthplace) through the Roman towns.’ But it is not merely that the general form of the poem is suggested by Greek; nor that the subject and metre are borrowed from Hesiod; far more important is the *taste of literary association* with which the workmanship abounds. Both the poet and those for whom he wrote were *possessed* with the greatness and beauty of Greek literature; and the poem at every turn is intended to remind them of it. Sometimes this is done with a mere epithet: the ‘Chaonian’ acorn, the ‘Lethean’ poppy, the ‘Acheloian’ cups of water, the ‘Paphian’ myrtle, ‘Amyclaean’ dogs, ‘Cretan’ quiver, the ‘Idaean’ pitch, ‘Cecropian’ bees. More often a passing allusion or phrase touches some part of the rich and picturesque Greek mythology: ‘The wagons of the Eleusinian mother’ (reminding us of the tales of Demeter, the mysteries of Eleusis, the Athenian processions to the temple of Artemis &c.); ‘The ‘prizes of wit which the sons

of Theseus ordained' (reminding us of the worship of Dionysus and all the glories of the Athenian stage). 'Till the Atlantides be hidden' (the story of the Pleiads); 'The Olympian palm,' (reminding us of the great gathering of Greece at Elis for the five-year festival): the power of love on man to make him 'swim the dark straits at midnight' (referring to the beautiful tale of Hero and Leander); and similar reference in other places to Ariadne, Alcyone, Scylla, Hylas, Chiron, Parnasus, &c. Or again common things are beautified with a more direct literary reference: if the poet mentions *waterbirds*, they 'sport round Caystrian pools, in the Asian meads': an *orchard* reminds him of the 'groves of Alcinous'; the *lightning* strikes 'Athos or Rhodope or the Ceraunian rocks'; the wrecked sailor vows 'to Glaucus and Panopea and Melicerta son of Ino'; the *gadfly* suggests the tale of Juno's jealousy; the *horse* reminds him of Epidaurus, Elis, the Homeric tale of the horses of Achilles and Pollux, Erechtheus the inventor of cars, and the Lapithae of the saddle; *white wool* is 'such a gift as that wherewith Pan beguiled Luna'; and last but not least a mysterious disease among bees gives occasion for the bodily transference into Vergil's poetry of the charming sea-fairy-tale of *Proteus* from the *Odyssey*.

Again quite apart from the rich literary associations, Vergil has notably the power of picturesque suggestiveness; often all the more effective that the suggestion is given in a word. To take examples from the earlier books:—He is speaking of spices, and we see *molles Sabaei*, 'unwarlike Arabs'; of iron, and we see *nudi chalybes* 'the stripped forgers': the pine tree is 'doomed to witness the perils of the sea': the rich harvest is 'drawn home by tired heifers': the evening and morning sky suggest a crop of pictures, 'the timeless night,' the 'Bears fearing to be dipped in Ocean,' the 'Dawn's panting steeds,' 'the turning poles,' &c. So in books iii. and iv.: when he has to say 'summer' he says 'when the floor groans with heavy blows upon the grain, and empty chaff is tossed to the rising Zephyr': the heat of noon is 'when sorrowing crickets crack the bushes with their song': the evening is the time when 'the dewy moon

freshens the glades, the shores echo to the kingfisher, the brakes to the warbler.' Indeed the whole poem is alive with such pictures.

Another common note of Vergil's poetic art is connected with his deep love of nature, namely the touches of personification which abound in the poem. Of course the tendency is by no means peculiar to Vergil, but is found in all poetry: in other poets however it is often frigid, or artificial, or overloaded, whereas the particular merit of Vergil is that his touch is so light and graceful in these personifications. Thus in the earlier books the frozen land is 'hard with Boreas' breath': the seeds are 'due to the furrows': the South wind 'broods,' the moon's 'virgin face flushes,' the Sun 'none can call false': the apples 'feel their strength,' the poor vine is 'ashamed of her clusters,' the graft shoots 'know not their mother,' the buds 'are taught,' the tree 'wonders at her new leaves,' the vines in the winter 'put by the pruning hook,' the 'stealthy fire escapes to the upper leaves and reigns a conqueror,' the 'beasts are sent into the forests *and stars into the sky.*' So in books iii. and iv., rivers are 'rapacious,' the myrtles 'love the shore,' winter 'reins in the streams with frost,' the narcissus 'weeps,' the river Po has 'bull's head with gilded horns,' and the mountains are 'widowed of their snow.'

Further, in the third and fourth books, where the subjects (breeding and bee-keeping) might seem a little too dry or narrow for sustained poetic interest, he begins more largely to use other attractions, the *episodes* and the *similes*. Thus we have in the third book, the episodes of the horse race (with a Homeric memory); the battle between the bulls, written with a singularly delicate and even pathetic sympathy; and the fine passage on the power of love over all creation. The great episode at the end of book iii., the account of the unknown plague (imitated from Lucretius) is a fine example of Vergil's power in describing dark and even horrible things, which is perhaps hardly to modern taste, though the unpleasantness is more than redeemed by the force. But nothing in all the Georgics, and few things in any poetry, can be put above the beautiful episode at the end of

book iv. containing the story of Orpheus and Eurydice. Alien as this is from the subject of the *Georgics*<sup>1</sup> and strained and even crude as is the attempt to make it relevant, for music and pathos and pure poetic beauty it remains unsurpassed.

Again in the similes, which are in themselves mostly simple and obvious, the poet has opportunity of raising direct memories of Homer, which he always delighted to do: and the passages are (with one striking exception iii. 97) beautiful or effective pictures which must help to relieve and adorn the less interesting parts of the agricultural doctrine.

These are some of the most prominent points of Vergil's art, and most easily capable of being illustrated. But of course the real effect of the poem depends more on points which escape analysis: on the fitness of his diction, the vividness of the pictures, the melody, the imaginativeness, the variety, the delicacy, the impressiveness, the grace, of his phrases and lines. Towards the appreciation of these things, some aid may be found in the notes and index to these books: but in the main it must be left to each reader's ear and taste and sensibility.

A few words should however be said, secondly, about the *spirit* of the *Georgics*, which has even more to do with their permanent effect than the style. The most obvious point is the poet's *love for the country*. Vergil has been called 'the Rustic<sup>2</sup> of Genius,' and one of his strongest and deepest feelings was a love for country life; not merely its scenery but all its sights and sounds; the sky, the woods, the rivers, lakes and hills, the fields, the trees and flowers, the animals down to the very insects, the heavenly bodies, the storms and winds and

<sup>1</sup> There is an old story of dubious authority, though accepted by most commentators, that the *Georgics* originally ended with a panegyric on C. Cornelius Gallus, a great friend of the poet's, who had helped Augustus in subjugating Egypt: but that when Gallus fell under the Emperor's displeasure for too great independence and arrogance in his administration of Egypt, Vergil changed the end of the fourth *Georgic*, and introduced the episode of Aristaeus.

<sup>2</sup> Mr F. Myers in his striking essay on Vergil, p. 126.

calms, the changes of the day and seasons, the varied and healthy labour, the simple and honest and hardy men and women who lived and died amongst these things. This profound feeling finds vent in the beautiful eulogy on rustic life in the second book

At secura quies et nescia fallere vita, &c. (ii. 467),  
in the splendid and passionate outburst

...o ubi campi  
Spercheosque et virginibus bacchata Lacaenis, &c.  
(ii. 486).

and is closely bound up with Vergil's deep home-love for the Mantuan country and his ideal patriotism for the 'Saturnia tellus' which inspire the glowing panegyric on Italy in the beginning of the same book (ii. 136—176). But it appears no less in numerous little touches all through the poem. It is shewn for instance in his special choice of the words *felix* and *laetus* for plants and trees, the opening phrase *quid faciat laetas segetes* striking the keynote : in his loving description of beautiful sights, such as the incomparable lines on the flowering walnut

Contemplator item cum se nux plurima silvis  
induet in florem et ramos curvabit olentes :

or the soft retreat of the pregnant cows

saltibus in vacuis pascunt et plena secundum  
flumina, muscus ubi et viridissima gramine ripa,  
speluncaeque tegant et saxea procubet umbra

in sympathetic descriptions of animals—the horse which loves soothing words and the pat upon his neck (iii. 185), the sorrowing humiliation of the defeated bull (iii. 225), the power of love on all the animals (iii. 242), the beautiful bird notes (iii. 338), and all through book iv. in his treatment of the work, the feelings, the troubles, the delights of the bees ; in little touches of accurate painting, such as the willow (*glauca canentia fronde*), the bean (*siliqua quassante*), and the signs of storm and fine

weather in the first book, or the horse's elastic step (*mellia crura reponunt*), the lizard (*picti squalentia terga lacerti*), the cucumber or gourd (*tortusque per herbam cresceret in ventrem cucumis*), in the third and fourth; in the lovely passage about the birth of spring (ii. 325) when all things bear and 'Heaven descends in fruitful rain into the bosom of his glad bride'; in the vivid painting of shepherd life in Africa and in the cold north (iii. 350); and in passing phrases like *divini gloria ruris, tantus amor terrae, flumina amem silvasque, and at liquidi fontes et stagna virentia musco.*

Still more important, perhaps, and quite as deep-lying is the poet's feeling of the *beauty and dignity of labour*. The sadness of human life is likewise a constant feeling of Vergil's, but it is more apparent in his later work, the *Aeneid*; in the *Georgics* labour is represented rather as a bountiful provision of the gods, a sound and permanent source of happiness. Thus although in the golden age all was ease and abundance (i. 128), yet the need which gave rise to labour was in the end beneficial: 'The *father* himself willed it' (121); he would not have 'sloth and torpor' (124); the change produced various inventions (135) and all the arts of life (145). Though the farmer's toil is never ending (*redit labor actus in orbem*), still his life is supremely happy, '*o fortunati nimium...agricolae?*' The dignity of this toil is suggested by the constant use of words meaning *conquest*; *imperat arvis, subactis scrobibus, cogere, domare, &c.* In the same spirit we have a *con amore* description of the busy variety of life on wet days (i. 260); of the wife singing at her loom (i. 290); of the poet's visit to the garden of the old man of Corycus (iv. 132) whose happiness 'matched the wealth of kings'; in the same spirit again is the playful energy of the simile which depicts the farmer like the soldier *hurling* his seed, *grappling* the land, *laying low* the heaps (i. 104), and most notable of all, the passage at the end of book ii. where he contrasts the delight of the ceaseless labour of the husbandman with the vain or disastrous energies of the courtier, the soldier, the merchant, the orator, the statesman or the conqueror (ii. 501 sqq.).

Another point (quite as significant, though less noticeable at first sight) which shews the poet's delight in his subject is the constant emergence in the *Georgics* of what we may call a spirit of *playfulness*. Vergil's delicate and 'finely touched spirit' inclined rather to pathos and to seriousness, and in the whole *Aeneid* we have hardly the least sparkle of humour, (though in the *Iliad* there is no lack of it and in the *Odyssey* it abounds): but in this poem his love of the country life, and its objects and details, not unfrequently finds expression in a certain gaiety of thought or phrase which conveys to the reader a sense of his pleasure in the scenes he describes. Sometimes it is the playfulness of exaggeration: the 'rustling forest' of the lupine, the comparison (mentioned above) of the farmer's energy to a battle, the 'homes and garner' of the mouse, the weevil 'sacking' the cornbin, the ant's 'needy old age': sometimes an amusing picture or turn of phrase, as the 'tiresome' goose (*improbus*), the *sceleratum frigus*, the raven who 'stalks solitary on the scorched sand,' the tufa and chalk which 'claim that no other soil breeds snakes so well.' This playfulness is found also in the third book, as when he speaks of there being 'no limit' to a good cow's length, of the horse's 'grief' at losing and 'pride' at winning a race, of 'exhorting' the young calves while 'their mind is pliant' (*dum faciles animi*), or of the defeated bull who recovers his spirit and 'breaks camp' (*signa movet*) against the foe. But far most remarkably of all is this playfulness shewn in the fourth book, when treating of the bees. He describes in a sustained vein of humorous solemnity their whole system, social, industrial, military, and political. Thus the common bees are 'the youth' or the 'quirites': the queens are 'kings,' 'high souled leaders,' who 'reign,' and are revered with more than Oriental loyalty: the hive is their 'city,' their 'country,' their 'penates': when the bees get a wetting, it is 'Eurus plunges them in Neptune': when they do their allotted tasks they 'obey the mighty laws' or act up to the 'sure treaty bond': when they go out to drink 'they draw water under the city walls': the drones 'do not share the public burdens' (*immunes*) and must be slain: they have a 'long line of

ancestry' and the 'fortune of their house stands sure'; and when they fight 'they make ready their arms,' 'challenge the foe,' 'rouse the courage of the common men' (*volgi*), blow the 'martial trump,' 'form close about (*stipant*) the king,' and 'tear the standards from the camp.' And lastly we are told: '*these fiery passions and fierce combats the sprinkling of a little dust controls and stills.*'

But besides the poet's love for the country, and his strong conviction of the happiness and dignity of labour, there are in the Georgics two other feelings closely blended together which furnish perhaps as much inspiration to this poem as the others. These are (1) the *patriotic* feeling: the love of Italy as a land of great heroes, and a glorious history, now after a century of discord united under a strong and wise ruler, and with a new era of peace and greatness opening upon it: and (2) the *moral* feeling; that the country life of the past, with its simplicity, its healthy labour, its home affections and purity, its hardiness, and its freedom from pettiness of spirit and degrading luxury and noxious cares, was the true school of that manliness, energy and worth, which had made Rome great.

As to the first, the *patriotic* feeling, there can be no doubt that Vergil was deeply imbued with it; it is the inspiration more than any other single sentiment of the whole *Aeneid*, and particularly of the grand catalogue of Rome's worthies which is the climax of the sixth book. If Italy was *magna parens frugum* (ii. 173) she was no less *magna virum*; and the 'Decii, Marii, and great Camilli, and Scipios hardy in war' (169) are no less present to the poet's mind in writing the Georgics than when later he is marshalling in one grand vision the procession of heroes which makes the history of Rome. This is the spirit which animates the majestic vision of triumph at the opening of the third Georgic (22—32), where the poet's enthusiasm is made all the more noticeable by the very difficulty (see notes) of fitting his large phrases to the facts. The strength of this feeling too must excuse, if anything can excuse, the turgid though stately flattery of Augustus with which the Georgics open. It seems incongruous to us that a serious poet should be guilty

of such flattery: that he should gravely speak of 'Tethys buying Augustus to be her daughter's husband with the dowry of all her waves,' or the 'Scorpion drawing back his claws' to make room for the emperor as a 13th Zodiac-sign; but we must in fairness remember, not only the usual conventions of courts and court-poetry, but the real enthusiasm for the new era which the poets, as well as everyone else at the time, undoubtedly felt. 'The good time was come': and we who know how largely their hopes were disappointed, must make allowance for the exaggeration which was natural when such hopes were nearly universal.

As to the second, the *moral* feeling, it was both in the main true and sound, and it was peculiarly natural to a poet of Vergil's sensitive and meditative spirit, brought up in the country, and plunged into the tumult, not merely of town life, but court life in the capital. The splendours, the luxuries, the pleasures of his new life did not attract him: they only made him value more highly the beauty, the spiritual rest, the healthy energies of the country. It was the latter, he felt, which produced the 'brave race of men, the Marsians and the Sabines': it was in the country that there grew up 'the youth enduring of toil and inured to scanty fare': it was there that 'gods were worshipped and age held in honour': and there 'Justice as she left the earth set her last footsteps.' The genuineness of Vergil's feeling is strikingly discerned if we compare him with his most gifted contemporary, Horace. There is an unmistakeable ring of satire<sup>1</sup> in Vergil's description of the busy and dazzling town life: the crowds of callers, the marble pillars, the robes mocked with gold, the statues from Corinth, the wool stained with Assyrian poison, the clear olive-oil drugged with casia: his spirit longed for what was simpler and purer. Horace too denounces wealth:

1 In book iii. 526 there is a significant and characteristic touch of the same spirit. He describes the dying ox, and says 'Of what avail now are his toil and service? what, that he has turned the heavy earth with the plough? And yet they never knew the baulf Massic wine or feasts twice replenished; on leaves and simple grass they fare, and clear springs are their cups, &c.'

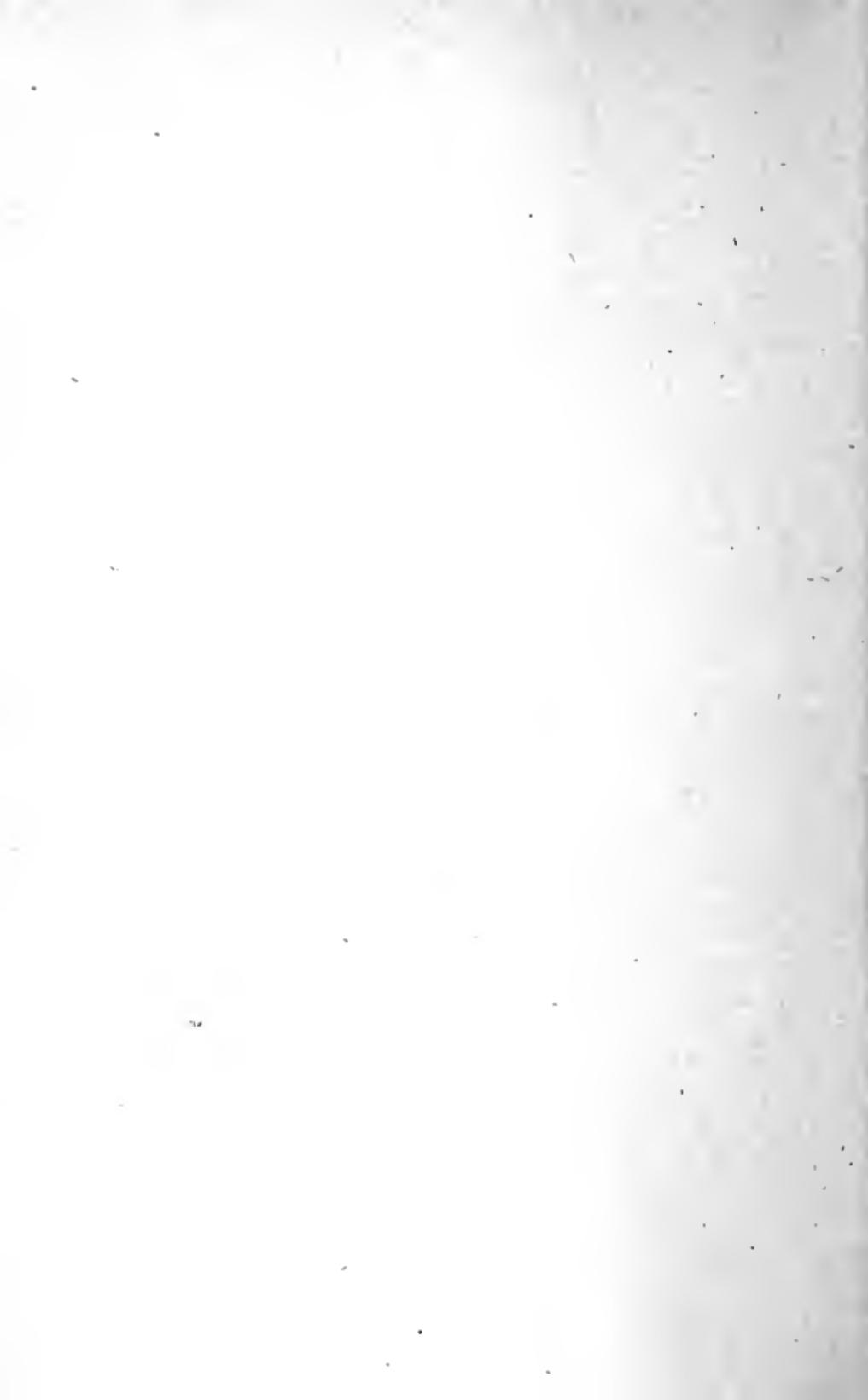
he too speaks of the simplicity 'of Romulus and the unshorn Cato,' praises the 'manly race of rustic warriors taught to turn the sod with Sabine spades,' compares the modern Romans unfavourably with 'Scythians of the plain and Getae' who live virtuously. But these moral sayings of the younger poet do not ring so true. They come few and far between amid invitations to dinner, eulogies on choice vintages, warnings to seize the passing hour for life is short, gloating memories of past enjoyments, and countless odes to Chloe, Lyce, Neaera, Lydia, Glycera, and the rest of them. To Horace the country meant his Sabine estate, or summer retreat on the bay of Naples, a place of enjoyment : to Vergil it was a natural home, the abode of beauty and pure delight, and of healthy toil, and virtue.

### 9. *Outline of Vergil's life.*

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar ; and gave lands to his victorious soldiers in various part of Italy, amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event ; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The *Eclogues* are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The *Georgics*, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime

about his 40th year. The *Aeneid*, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling ; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundusium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable ; and his poetic fame was well established even before his death.



P. VERGILI MARONIS.

GEORGICON

LIBER TERTIUS.

TE quoque, magna Pales, et te memorande canemus  
Pastor ab Amphryso, vos, silvae amnesque Lycaci.  
Cetera, quae vacuas tenuissent carmine mentes,  
Omnia iam volgata: quis aut Eurysthea durum,  
Aut inlaudati nescit Busiridis aras? 5

Cui non dictus Hylas puer, et Latonia Delos,  
Hippodameque, umeroque Pelops insignis eburno,  
Acer equis? temptanda via est, qua me quoque possim  
Tollere humo victorque virum volitare per ora.  
Primus ego in patriam mecum, modo vita supersit, 10  
Aonio rediens deducam vertice Musas;  
Primus Idumaeas referam tibi, Mantua, palmas  
Et viridi in campo templum de marmore ponam  
Propter aquam, tardis ingens ubi flexibus errat  
Mincius et tenera practexit harundine ripas. 15  
In medio mihi Caesar erit templumque tenebit.  
Illi victor ego et Tyrio conspectus in ostro  
Centum quadriiugos agitabo ad flumina currus.  
Cuncta mihi Alpheum linquens lucosque Molorchi  
Cursibus et crudo decernet Graecia caestu. 20  
Ipse caput tonsae foliis ornatus olivae  
Dona feram. Iam nunc sollemnes ducere pompas  
Ad delubra iuvat caesosque videre iuvencos;  
Vel scaena ut versis discedat frontibus, utque  
Purpurea intexti tollant aulaea Britanni. 25

In foribus pugnam ex auro solidoque elephanto  
 Gangaridum faciam victorisque arma Quirini,  
 Atque hic undantem bello magnumque fluentem  
 Nilum, ac navali surgentes aere columnas.

Addam urbes Asiae domitas pulsumque Niphaten

30

Fidentemque fuga Parthum versisque sagittis,  
 Et duo rapta manu diverso ex hoste tropaea  
 Bisque triumphatas utroque ab litore gentes.

Stabunt et Parii lapides, spirantia signa,

Assaraci proles demissaeque ab Iove gentis

35

Nomina, Trosque parens et Troiae Cynthius auctor.

Invidia infelix Furias amnemque severum

Cocytii metuet tortosque Ixionis angues

Immanemque rotam et non exsuperabile saxum.

Interea Dryadum silvas saltusque sequamur

40

Intactos, tua, Maecenas, haud mollia iussa.

Te sine nil altum inens incohatur; en age segnes

Rumpe moras; vocat ingenti clamore Cithaeron

Taygetique canes domitrixque Epidaurus equorum

Et vox adsensu neimorum ingeminata remugit.

45

Mox tamen ardentes accingar dicere pugnas

Caesaris, et nomen fama tot ferre per annos,

Tithoni prima quot abest ab origine Caesar.

Seu quis Olympiacae miratus praemia palmae

Pascit equos, seu quis fortes ad aratra iuvencos,

Corpora praecipue matrum legat. Optuma torvae

Forma bovis, cui turpe caput, cui plurima cervix,

Et crurum tenus a mento palearia pendent;

Tum longo nullus lateri modus; omnia magna,

Pes etiam; et camuris hirtae sub cornibus aures.

50

Nec mihi dispiceat maculis insignis et albo,

Aut iuga detractans interdumque aspera cornu

Et faciem tauro propior, quaeque ardua tota,

Et gradiens ima verrit vestigia cauda.

Aetas Lucinam iustosque pati hymenaeos

55

Desinit ante decem, post quattuor incipit annos;

Cetera nec feturae habilis nec fortis aratris.

Interea, superat gregibus dum laeta iuventas,

Solve mares; mitte in Venerem pecuaria primus,

Atque aliam ex alia generando suffice prolem.

65

timi quaeque dies miseris mortalibus aevi  
una fugit; subeunt morbi tristisque senectus  
labor, et durae rapit inclemens mortis.

Semper erunt, quarum mutari corpora malis:  
Semper enim refice ac, ne post amissa requiras,  
Anteueni, et subolem armento sortire quotannis.

Nec non et pecori est idem delectus equino.

Tu modo, quos in spem statues submittere gentis,  
Praecipuum iam inde a teneris impende laborem.

Continuo pecoris generosi pullus in arvis

75

Altius ingreditur et mollia crura reponit;

Primus et ire viam et fluvios temptare minantes

Audet, et ignoto sese committere ponti,

Nec vanos horret strepitus. Illi ardua cervix

Argutumque caput, brevis alvos obesaque terga,

80

Luxuriatque toris animosum pectus. Honesti

Spadices glaucique, color deterrimus albis

Et gilvo. Tum, si qua sonum procul arma dedere,

Stare loco nescit, micat auribus et tremit artus,

85

Collectumque fremens volvit sub naribus ignem.

Densa iuba, et dextro iactata recumbit in armō;

At duplex agitur per lumbos spina, cavatque

Tellurem et solido graviter sonat ungula cornu.

Talis Amyclaei domitus Poilucis habenis

Cyllarus et, quorum Grai meminere poetae,

90

Martis equi biiuges et magni currus Achilli.

Talis et ipse iubam cervice effudit equina

Coniugis adventu pernix Saturnus, et altum

Pelion hinnitu fugiens implevit acuto.

94

Hunc quoque, ubi aut morbo gravis aut iam segnior annis  
Deficit, abde domo nec turpi ignoscere senectae.

Frigidus in Venerem senior, frustraque laborem

Ingratum trahit, et, si quando ad proelia ventum est,

Ut quondam in stipulis magnus sine viribus ignis,

Incassum furit. Ergo animos aevomque notabis

100

Præcipue; hinc alias artes proleinque parentum

Et quis cuique dolor victo, quae gloria palmae.

Nonne vides, cum præcipiti certamine campum

Corripiere, ruuntque effusi carcere currus,

Cum spes arrectae iuvenum, exultantiaque haurit

105

Corda pavor pulsans? illi instant verbere torto  
 Et proni dant lora, volat vi fervidus axis;  
 Iamque humiles, iamque elati sublime videntur  
 Aëra per vacuum ferri atque adsurgere in auras;  
 Nec mora nec requies; at fulvae nimbus harenac  
 Tollitur, umescunt spumis flatuque sequentum:  
 Tantus amor laudum, tantae est victoria curae.  
 Primus Erichthonius currus et quattuor ausus  
 Iungere equos, rapidusque rotis insistere victor.  
 Frena Pelethonii Lapithae gyrosque dedere  
 Impositi dorso atque equitem docuere sub armis  
 Insultare solo et gressus glomerare superbos.  
 Aequus uterque labor, aequa iuvenemque magistri  
 Exquirunt calidumque animis et cursibus acrem,  
 Quamvis saepe fuga yersos ille egerit hostes  
 Et patriam Epirum referat fortesque Mycenas  
 Neptunique ipsa deducat origine gentem.

His animadversis instant sub tempus et omnes.  
 Impendunt curas denso distendere pingui,  
 Quem legere ducem et pecori dixere maritum:  
 Florentesque secant herbas fluviosque ministrant  
 Farraque, ne blando nequeat superesse labori  
 Invalidique patrum referant ieunia nati.  
 Ipsa autem macie tenuant armenta volentes,  
 Atque, ubi concubitus primos iam nota voluptas  
 Sollicitat, frondesque negant et fontibus arcent.  
 Saepe etiam cursu quatunt et sole fatigant,  
 Cum graviter tunsis gemit area frugibus, et cum  
 Surgentem ad Zephyrum paleae iactantur inanes.  
 Hoc faciunt, nimio ne luxu obtunsior usus  
 Sit genitali arvo et sulcos oblitmet inertes,  
 Sed rapiat sitiens Venerem interiusque recondat.

Rursus cura patrum cadere et succedere matrum  
 Incipit. Exactis gravidae cum mensibus errant,  
 Non illas gravibus quisquam iuga ducere plaistris,  
 Non saltu superare viam sit passus et acri  
 Carpere prata fuga fluviosque innare rapaces.  
 Saltibus in vacuis pascunt et plena secundum  
 Flumina, muscus ubi, et viridissima gramine ripa,  
 Speluncaeque tegant et saxea procubet umbra.

Est lucos Silari circa ilicibusque virentem  
 Plurimus Alburnum volitans, cui nomen asilo  
 Romanum est, oestrum Grai vertere vocantes,  
 Asper, acerba sonans, quo tota exterrita silvis  
 Diffugiunt armenta; furiit mugitibus aether 150  
 Concussus silvaeque et sicci ripa Tanagri.  
 Hoc quondam monstro horribiles exercuit iras  
 Inachiae Iuno pestem meditata iuvencae.  
 Huic quoque, nam mediis fervoribus acrior instat,  
 Arcebis gravido pecori, armentaque pasces 155  
 Sole recens orto aut noctem ducentibus astris.

Post partum cura in vitulos tradueitur omnis,  
 Continuoque notas et nomina gentis inurunt,  
 Et quos aut pecori malint submittere habendo  
 Aut aris servare sacros aut scindere terram 160  
 Et campum horrentem fractis invertere glaebis.  
 Cetera pascuntur virides armenta per herbas.  
 Tu quos ad studium atque usum formabis agrestem,  
 Iam vitulos hortare viamque insiste domandi,  
 Dum facilis animi iuvenum, dum mobilis actas. 165  
 Ac primum laxos tenui de vimine circlos  
 Cervici subnecte; dehinc, ubi libera colla  
 Servitio adsuerint, ipsis e torquibus aptos  
 Iunge pares et coge gradum conferre iuencos;  
 Atque illis iam saepe rotae ducantur imanes 170  
 Per terram et summo vestigia pulvere signent;  
 Post valido nitens sub pondere faginus axis  
 Instrepat et iunctos tenui trahat aereus orbes.  
 Interea pubi indomitae non grama tantum  
 Nec vescas salicu[m] frondes ulvamque palustrem, 175  
 Sed frumenta manu carpes sata; nec tibi fetae  
 More patrum nivea implebunt mulctraria vaccae,  
 Sed tota in dulces consumunt ubera natos.

Sin ad bella magis studium turmasque feroce[s],  
 Aut Alphea rotis praelabi flumina Pisae 180  
 Et Iovis in luco currus agitare volantes:  
 Primus equi labor est, animos atque arma videre  
 Bellantum lituosque pati tractuque gementem  
 Ferre rotam et stabulo frenos audire sonantes;  
 Tum magis atque magis blandis gaudere magistri 185

Laudibus et plausae sonitum cervicis amare.  
 Atque haec iam primo depulsus ab ubere matris  
 Gaudet, inque vicem det mollibus ora capistris  
 Invalidus etiamque tremens, etiam inscius aevi.  
 At tribus exactis ubi quarta accesserit aestas, 190  
 Carpere mox gyrum incipiat gradibusque sonare  
 Compositis sinuetque alterna volumina crurum,  
 Sitque laboranti similis ; tum cursibus auras,  
 Tum vocet, ac per aperta volans ceu liber habenis  
 Aequora vix summa vestigia ponat harena ; 195  
 Qualis Hyperboreis Aquilo cum densus ab oris  
 Incubuit, Scythiaeque hiemes atque arida differt  
 Nubila : tum segetes altae campique natantes  
 Lenibus horrescunt flabris, summacque sonorem  
 Dant silvae, longique urgunt ad litora fluctus ; 200  
 Ille volat simul arva fuga, simul aequora verrens.  
 Hinc vel ad Elei metas et maxima campi  
 Sudabit spatia et spumas aget ore cruentas,  
 Belgica vel molli melius feret esseda collo.  
 Tum demum crassa magnum farragine corporis 205  
 Crescere iam domitis sinito : namque ante domandum  
 Ingentes tollent animos prensique negabunt  
 Verbera lenta pati et duris parere lupatis.  
 Sed non ulla magis vires industria firmat,  
 Quam Venerem et caeci stimulus avertere amoris, 210  
 Sive boum sive est cui gravior usus equorum.  
 Atque ideo tauros procul atque in sola relegant  
 Pascua post montem oppositum et trans flumina lata,  
 Aut intus clausos satura ad praesepia servant.  
 Carpit enim vires paulatim urtque videndo 215  
 Femina, nec nemorum patitur meminisse nec herbae  
 (Dulcibus illa quidem inlecebris), et saepe superbos  
 Cornibus inter se subigit decernere amantes.  
 Pascitur in magna Sila formosa iuvenca :  
 Illi alternantes multa vi proelia miscent 220  
 Volneribus crebris ; lavit ater corpora sanguis,  
 Versaque in obnixos urguntur cornua vasto  
 Cum gemitu ; reboant silvaeque et longus Olympus.  
 Nec mos bellantes una stabulare, sed alter  
 Victus abit longeque ignotis exsulat oris, 225

Multa gemens ignominiam plegasque superbi  
 Victoris, tum, quos amisit inultus, amores ;  
 Et stabula aspectans regnis excessit avitis.

Ergo omni cura vires exerceat et inter

Dura iacet pernox instrato saxa cubili

230

Frondibus hirsutis et carice pastus acuta,

Et temptat sese, atque irasci in cornua discit

Arboris obnixus trunco, ventosque lacescit

Ictibus, et sparsa ad pugnam proludit harena.

Post ubi collectum robur viresque refectae,

235

Signa movet, praecepsque oblitum fertur in hostem ;

Fluctus uti, medio coepit cum albescere ponto,

Longius ex altoque sinum trahit, utque volutus

Ad terras immane sonat per saxa, neque ipso

Monte minor procumbit, at ima exaestuat unda

240

Vorticibus nigramque alte subiectat harenam.

Omne adeo genus in terris hominumque ferarumque,

Et genus aequoreum, pecudes pictaeque volucres,

In furias ignemque ruunt : amor omnibus idem.

Tempore non alio catulorum oblitera Ieaena

245

Saevier erravit campis, nec funera volgo

Tam multa informes ursi stragemque dedere

Per silvas ; tum saevus aper, tum pessima tigris ;

Heu male tum Libyae solis erratur in agris.

Nonne vides, ut tota tremor pertemptet equorum

250

Corpora, si tantum notas odor attulit auras ?

Ac neque eos iam frena virum neque verbera saeva,

Non scopuli rupesque cavae atque obiecta retardant

Flumina correptosque unda torquentia montes.

Ipse ruit dentesque Sabellicus exacuit sus,

255

Et pede prosubigit terram, fricat arbore costas,

Atque hinc atque illinc umeros ad volnera durat.

Quid iuvenis, magnum cui versat in ossibus ignem

Durus amor ? nempe abruptis turbata procellis

Nocte natat caeca serus freta ; quem super ingens

260

Porta tonat caeli et scopulis inlisa reclamant

Aequora ; nec miseri possunt revocare parentes

Nec moritura super crudeli funere virgo.

Quid lynxes Bacchi variae et genus acre luporum

Atque canum ? quid, quae inbellis dant proelia cervi ?

265

Scilicet ante omnes furor est insignis equarum ;  
 Et mentem Venus ipsa dedit, quo tempore Glauci  
 Potnides malis membra absumpsere quadrigae.  
 Illas dicit amor trans Gargara transque sonantem  
Ascanium ; superant montes et flumina tranant. 270  
 Continuoque avidis ubi subdita flamma medullis,  
 (Vere magis, quia vere calor reddit ossibus) illae  
 Ore omnes versae in Zephyrum stant rupibus altis,  
 Exceptantque leves auras et saepe sine ullis  
 Coniugiis vento gravidae (mirabile dictu) 275  
 Saxa per et scopulos et depresso convallis  
 Diffugiunt, non, Eure, tuos, neque solis ad ortus,  
 In Borean Caurumque, aut unde nigerrimus Auster  
 Nascitur et pluvio contrastat frigore caelum.  
 Hic demum, hippomanes vero quod nomine dicunt 280  
 Pastores, lentum destillat ab inguine virus,  
 Hippomanes, quod saepe malae legere novercae  
 Miscueruntque herbas et non innoxia verba.  
 Sed fugit interea, fugit irreparabile tempus,  
 Singula dum capti circumvectamur amore. 285  
 Hoc satis armentis : superat pars altera curae,  
 Lanigeros agitare greges hirtasque capellas.  
 Hic labor, hinc laudem fortes sperate coloni.  
 Nec sum animi dubius, verbis ea vincere magnum  
 Quam sit, et angustis hunc addere rebus honorem ; 290  
 Sed me Parnasi deserta per ardua dulcis  
 Raptat amor ; iuvat ire ingis, qua nulla priorum  
 Castaliam molli devertitur orbita clivo.  
 Nunc, veneranda Pales, magno nunc ore sonandum.  
 Incipiens stabulis edico in mollibus herbam 295  
 Carpere oves, dum mox frondosa reducitur aestas,  
 Et multa duram stipula felicumque maniplis  
 Sternere subter humum, glacies ne frigida laedat  
 Molle pecus, scabiemque ferat turpesque podagras.  
 Post hinc digressus iubeo frondentia capris 300  
 Arbuta sufficere et fluvios praebere recentes,  
 Et stabula a ventis hiberno opponere soli  
 Ad medium conversa diem, cum frigidus olim  
 Iam cadit extremoque inrorat Aquarius anno.  
 Hac quoque non cura nobis leviore tuendae, 305

Nec minor usus erit, quamvis Milesia magno  
Vellera mutantur Tyrios incocta rubores : .  
Densior hinc suboles, hinc largi copia lactis ;  
Quam magis exhausto spumaverit ubere mulctra,  
Laeta magis pressis manabunt flumina mammis. 310

Nec minus interea barbas incanaque menta  
Cinyphii tondent hirci saetasque comantes  
Usum in castrorum et miseris velamina nautis.  
Pascuntur vero silvas et summa Lycaeii  
Horrentesque rubos et amantes ardua dumos : 315

Atque ipsae memores redeunt in tecta suosque  
Ducunt, et gravido superant vix ubere limen.  
Ergo omni studio glaciem ventosque nivales,  
Quo minor est illis curae mortalis egestas,  
Avertes victumque feres et virgea laetus 320  
Pabula, nec tota claudes faenilia bruma.  
At vero Zephyris cum laeta vocantibus aestas  
In saltus utrumque gregem atque in pascua mittet,  
Luciferi primo cum sidere frigida rura  
Carpamus, dum mane novum, dum gramina canent, 325  
Et ros in tenera pecori gratissimus herba.  
Inde ubi quarta sitim caeli collegerit hora  
Et cantu querulae rumpent arbusta cicadae,  
Ad puteos aut alta greges ad stagna iubebo  
Currentem ilignis potare canalibus undam ; 330  
Aestibus at mediis umbrosam exquirere vallem,  
Sicubi magna Iovis antiquo robore quercus  
Ingentes tendat ramos, aut sicubi nigrum  
Ilicibus crebris sacra nemus accubet umbra ;  
Tum tenues dare rursus aquas et pascere rursus 335  
Solis ad occasum, cum frigidus aëra vesper  
Temperat et saltus reficit iam roscida luna  
Litoraque alcyonem resonant, acalanthida dum.

Quid tibi pastores Libya, quid pascua versu  
Prosequar et raris habitata mapalia tectis ? 340  
Saepe diem nocte inque et totum ex ordine mensem  
Pascitur itque pecus longa in deserta sine ullis  
Hospitiis : tantum campi iacet. omnia secum  
Armentarius Afer agit, tectumque laremque  
Atmaque Amyclaeumque canem Cressamque pharetram ;

Non secus ac patriis acer Romanus in armis 346  
 Iniusto sub fasce viam cum carpit, et hosti  
 Ante expectatum positis stat in agmine castris.  
 At non, qua Scythiae gentes Maeotiaque unda,  
 Turbidus et torquens flaventes Hister harenas, 350  
 Quaque redit medium Rhodope porrecta sub axem.  
 Illic clausa tenent stabulis armenta, neque ulla  
 Aut herbac campo apparent aut arbore frondes;  
 Sed iacet aggeribus niveis informis et alto  
 Terra gelu late septemque adsurgit in ulnas. 355  
 Semper hiemps, semper spirantes frigora Cauri.  
 Tum Sol pallentes haud umquam discutit umbras,  
 Nec cum invictus equis altum petit aethera, nec cum  
 Praecipitem Oceani rubro lavit aequore currum.  
 Concrescunt subitae currenti in flumine crustae 360  
 Undaque iam tergo ferratos sustinet orbes,  
 Puppibus illa prius, patulis nunc hospita plaustris;  
 Aeraque dissiliunt ulti, vestesque rigescunt  
 Indutae, caeduntque securibus umida vina,  
 Et totae solidam in glaciem vertere lacunae, 365  
 Stiriaque in pexis induruit horrida barbis.  
 Interea toto non setius aëre ninguit:  
 Intercunt pecudes, stant circumfusa pruinis  
 Corpora magna boum, confertoque agmine cervi  
 Torpant mole nova et summis vix cornibus extant. 370  
 Hos non immissis canibus, non cassibus ullis  
 Puniceaeve agitant pavidos formidine pennae,  
 Sed frustra oppositum trudentes pectore montem  
 Comminus obtruncant ferro, graviterque rudentes  
 Caedunt, et magno laeti clamore reportant. 375  
 Ipsi in defossis specubus secura sub alta  
 Otia agunt terra, congestaque robora totasque  
 Advolvere foci ulmos ignique dedere.  
 Hic noctem ludo ducunt, et pocula laeti  
 Fermento atque acidis imitantur vitea sorbis. 380  
 Talis Hyperboreo septem subiecta trioni  
 Gens effrena virum Rhipaeo tunditur Euro  
 Et pecudum fulvis velatur corpora saetis.  
 Si tibi lanitium curae, primum aspera silva  
 Lappaeque tribolique absint; fuge pabula laeta; 385

Continuoque greges villis lege mollibus albos.  
 Illum autem, quamvis aries sit candidus ipse,  
 Nigra subest udo tantum cui lingua palato,  
 Reice, ne maculis infuscat vellera pullis  
 Nascentum, plenoque alium circumspice campo. 390  
 Munere sic niveo lanae, si credere dignum est,  
 Pan deus Arcadiae captam te, Luna, sefellit  
 In nemora alta vocans; nec tu aspernata vocantem.  
 At cui lactis amor, cytisum lotosque frequentes  
 Ipse manu salsasque ferat praesepibus herbas. 395  
 Hinc et amant fluvios magis, et magis ubera tendunt  
 Et salis occultum referunt in lacte saporem.  
 Multi iam excretos prohibent a matribus haedos  
 Primaque ferratis praefigunt ora capistris.  
 Quod surgente die mulsere horisque diurnis, 400  
 Nocte premunt; quod iam tenebris et sole cadente,  
 Sub lucem; exportans calathis adit oppida pastor,  
 Aut parco sale contingunt hiemique reponunt.  
 Nec tibi cura canum fuerit postrema, sed una  
 Velocis Spartae catulos acremque Molossum 405  
 Pasce sero pingui. Numquam custodibus illis  
 Nocturnum stabulis furem incursusque luporum  
 Aut inpacatos a tergo horrebus Hiberos.  
 Saepe etiam cursu timidos agitabis onagros,  
 Et canibus leporem, canibus venabere dammas; 410  
 Saepe volutabris pulsos silvestribus apros  
 Latratu turbabis agens montesque per altos  
 Ingentem clamore premes ad retia cervum.  
 Disce et odoratam stabulis accendere cedrum  
 Galbanoque agitare graves nidore chelydros. 415  
 Saepe sub inmotis praesepibus aut mala tactu  
 Vipera delituit caelumque exterrita fugit,  
 Aut tecto adsuetus coluber succedere et umbrae  
 (Pestis acerba boum) peccoriique aspergere virus,  
 Fovit humum. Cape saxa manu, cape robora, pastor, 420  
 Tollentemque minas et sibila colla tumentem  
 Deice. Iamque fuga timidum caput abdidit alte,  
 Cum medii nexus extremaeque agmina caudae  
 Solvontur, tardosque trahit sinus ultimus orbes.  
 Est etiam ille malus Calabris in saltibus anguis, 425

Squamea convolvens sublato pectore terga  
 Atque notis longam maculosus grandibus alvom,  
 Qui, dum amnes ulli rumpuntur fontibus et dum  
 Vere madent udo terrae ac pluvialibus austris,  
 Stagna colit, ripisque habitans hic piscibus atram 430  
 Improbus ingluviem ranisque loquacibus explet;  
 Postquam exusta palus, terraeque ardore dehiscunt,  
 Exsilit in siccum et flammantia lumina torquens  
 Saevit agris, asperque siti atque exterritus aestu.  
 Ne mihi tum molles sub divo carpere somnos 435  
 Neu dorso nemoris libeat iacuisse per herbas,  
 Cum positis novus exuviis nitidusque iuventa  
 Volvitur aut catulos tectis aut ova relinquens  
 Arduus ad solem et linguis micat ore trisulcis.  
 Morborum quoque te causas et signa docebo. 440  
 Turpis oves temptat scabies, ubi frigidus imber  
 Altius ad vivom persedit et horrida cano  
 Bruma gelu, vel cum tonsis inlotus adhaesit  
 Sudor et hirsuti secuerunt corpora vepres.  
 Dulcibus idecirco flaviis pecus omne magistri 445  
 Perfundunt, udisque aries in gurgite villis  
 Mersatur missusque secundo defluit amni;  
 Aut tonsum tristi contingunt corpus amurca  
 Et spumas miscent argenti vivaque sulfura  
 Idaeasque pices et pingues unguine ceras 450  
 Scillamque elleborosque graves nigrumque bitumen.  
 Non tamen ulla magis praesens fortuna laborum est,  
 Quam si quis ferro potuit rescindere summum  
 Ulceris os: alitur vitium vivitque tegendo,  
 Dum medicas adhibere manus ad volnera pastor 455  
 Abnegat et meliora deos sedet omnia poscens.  
 Quin etiam, ima dolor balantum lapsus ad ossa  
 Cum furit atque artus depascitur arida febris,  
 Profuit incensos aestus avertere et inter  
 Ima ferire pedis salientem sanguine venam, 460  
 Bisaltae quo more solent acerque Gelonus;  
 Cum fugit in Rhodopen atque in deserta Getarum  
 Et lac concretum cum sanguine potat equino.  
 Quam procul aut molli succedere saepius umbrae  
 Videris, aut suminas carpentem ignavius herbas 465

Extremamque sequi aut medio procumbere campo  
 Pascentem et serae solam decedere nocti ;  
 Continuo culpam ferro compesce, priusquam  
 Dira per incautum serpent contagia volgus.  
 Non tam creber agens hiemem ruit aequore turbo, 470  
 Quam multae pecudum pestes. Nec singula morbi  
 Corpora corripiunt, sed tota aestiva repente,  
 Spemque gregemque simul cunctamque ab origine gentem.  
 Tum sciat, aërias Alpes et Norica si quis  
 Castella in tumulis et Iapydis arva Timavi 475  
 Nunc quoque post tanto videat desertaque regna  
 Pastorum et longe saltus lateque vacantes.

Hic quondam morbo caeli miseranda coorta est  
 Tempestas, totoque autumni incanduit aestu,  
 Et genus omne neci pecudum dedit, omne ferarum, 480  
 Corrupitque lacus, infecit pabula tabo.  
 Nec via mortis erat simplex, sed ubi ignea venis  
 Omnibus acta sitis miseros adduxerat artus,  
 Rursus abundabat fluidus liquor omniaque in se  
 Ossa minutatim morbo conlapsa trahebat. 485  
 Saepe in honore deum medio stans hostia ad aram,  
 Lanea dum nivea circumdatur infula vitta,  
 Inter cunctantes cecidit moribunda ministros.  
 Aut si quam ferro mactaverat ante sacerdos,  
 Inde neque impositis ardent altaria fibris  
 Nec responsa potest consultus reddere vates 490  
 Ac vix suppositi tinguntur sanguine cultri  
 Summaque iejuna sanie infuscatur harena.  
 Hinc laetis vituli volgo moriuntur in herbis  
 Et dulces animas plena ad praesepia reddunt; 495  
 Hinc canibus blandis rabies venit, et quatit aegros  
 Tussis anhela sues ac faucibus angit obesis.  
 Labitur infelix studiorum atque imminemor herbae  
 Victor equus fontesque avertitur et pede terram  
 Crebra ferit; demissae aures, incertus ibidein  
 Sudor et ille quidem morituris frigidus, aret 500  
 Pellis et ad tactum tractanti dura resistit.  
 Haec ante exitium primis dant signa diebus;  
 Sin in processu coepit crudescere morbus,  
 Tum vero ardentes oculi atque attractus ab alto 505

Spiritus, interdum gemitu gravis, imaque longo  
 Ilia singultu tendunt, it naribus ater  
 Sanguis et obsessas fauces premit aspere lingua.  
 Profuit inserto latices infundere cornu  
 Lenaeos; ea visa salus morientibus una; 510  
 Mox erat hoc ipsum exitio, furiisque refecti  
 Ardebat ipsique suos iam morte sub aegra  
 (Di meliora piis erroremque hostibus illum!)  
 Discisos nudis laniabant dentibus artus.  
 Ecce autem duro fumans sub vomere taurus 515  
 Concidit et mixtum spumis vomit ore cruentem  
 Extremosque ciet gemitus. It tristis arator  
 Maerentem abiungens fraterna morte iuvencum,  
 Atque opere in medio defixa relinquit aratra.  
 Non umbrae altorum nemorum, non mollia possunt 520  
 Prata movere animum, non qui per saxa volutus  
 Purior electro campum petit amnis; at ima  
 Solvuntur latera atque oculos stupor urguit inertes,  
 Ad terramque fluit devexo pondere cervix.  
 Quid labor aut benefacta iuvant? quid vomere terras 525  
 Invertisse graves? atqui non Massica Bacchi  
 Munera, non illis epulae nocuere repostae:  
 Frondibus et victu pascuntur simplicis herbae,  
 Pocula sunt fontes liquidi atque exercita cursu  
 Flumina, nec somnos abrumpit cura salubres. 530  
 Tempore non alio dicunt regionibus illis  
 Quaesitas ad sacra boves Iunonis et uris  
 Imparibus ductos alta ad donaria currus.  
 Ergo aegre rastris terram rimantur et ipsis  
 Unguibus infodiant fruges montesque per altos 535  
 Contenta cervice trahunt stridentia plausta.  
 Non lupus insidias explorat ovilia circum  
 Nec gregibus nocturnus obambulat; acrior illum  
 Cura domat; timidi dammae cervique fugaces  
 Nunc interque canes et circum tecta vagantur. 540  
 Iam maris immensi prolem et genus onne natantum  
 Litore in extremo, ceu naufraga corpora, fluctus  
 Proluit; insolitae fugiunt in flumina phocae.  
 Interit et curvis frustra defensa latebris  
 Vipera et attoniti squamis adstantibus hydri. 545

Ipsis est aér avibus non aequus, et illae  
 Praecipites alta vitam sub nube relinquont.  
 Praeterea iam nec mutari pabula refert  
 Quaesitaeque nocent artes; cessere magistri,  
 Phillyrides Chiron Amythaoniusque Melampus. 550  
 Saevit et in lucem Stygiis emissa tenebris  
 Pallida Tisiphone Morbos agit ante Metumque,  
 Inque dies avidum surgens caput altius effert.  
 Balatu pecorum et crebris mugitibus amnes  
 Arentesque sonant ripae collesque supini. 555  
 Iamque catervatim dat stragem atque aggerat ipsis  
 In stabulis turpi dilapsa cadavera tabo,  
 Donec humo tegere ac foveis abscondere discunt.  
 Nam neque erat coriis usus nec viscera quisquam  
 Aut undis abolere potest aut vincere flamma; 560  
 Ne tondere quidem morbo inluvieque peresa  
 Vellera nec telas possunt attingere putres;  
 Verum etiam invisos si quis temptarat amictus,  
 Ardentes papulae atque immundus orentia sudor  
 Membra sequebatur, nec longo deinde moranti 565  
 Tempore contactos artus sacer ignis edebat.

P. VERGILI MARONIS  
G E O R G I C O N  
LIBER QUARTUS.

PROTINUS aërii mellis caelestia dona  
Exsequar. Hanc etiam, Maecenas, aspice partem.  
Admiranda tibi levium spectacula rerum,  
Magnanimosque duces totiusque ordine gentis  
Mores et studia et populos et proelia dicam.  
In tenui labor; at tenuis non gloria, si quem  
Numina laeva sinunt auditque vocatus Apollo.

5

Principio sedes apibus statioque petenda,  
Quo neque sit ventis aditus (nam pabula venti  
Ferre domum prohibent) neque oves haedique petulci 10  
Floribus insultent, aut errans bucula campo  
Decutiat rorem et surgentes atterat herbas.  
Absint et picti squalentia terga lacerti  
Pinguibus a stabulis, meropesque, aliaeque volucres,  
Et manibus Procne pectus signata cruentis; 15  
Omnia nam late vastant ipsasque volantes  
Ore ferunt dulcem nidis inmitibus escam.  
At liquidi fontes et stagna virentia musco  
Adsint et tenuis fugiens per gramina rivos,  
Palmaque vestibulum aut ingens oleaster inumbret, 20  
Ut, cum prima sui ducent examina reges  
Vere suo, ludetque favis emissa iuventus,  
Vicina invitet decadere ripa calori  
Obviaque hospitiis teneat frondentibus arbos.  
In medium, seu stabit iners seu profluet umor,

25

Transversas salices et grandia conice saxa,  
 Pontibus ut crebris possint consistere et alas  
 Pandere ad aestivom solem, si forte morantes  
 Sparserit aut praeceps Neptuno immerserit Eurus. 30  
 Haec circum casiae virides et orentia late  
 Serpulla et graviter spirantis copia thymbrae  
 Floreat, irriguumque bibant violaria fontem.  
 Ipsa autem, seu corticibus tibi sua cavatis  
 Seu lento fuerint alvaria vimine texta,  
 Angustos habeant aditus: nam frigore mella 35  
 Cogit hiemps, eademque calor liquefacta remittit.  
 Utraque vis apibus pariter metuenda; neque illae  
 Nequiquam in tectis certatim tenuia cera  
 Spiramenta linunt fucoque et floribus oras  
 Explent, collectumque haec ipsa ad munera gluten 40  
 Et visco et Phrygiae servant pice lentius Idae.  
 Saepe etiam effossis, si vera est fama, latebris  
 Sub terra fovere larem, penitusque repertae  
 Pumicibusque cavis exesaeque arboris antro.  
 Tu tamen et levi rimoso cubilia limo 45  
 Ungue fovens circum et raras superinice frondes.  
 Neu proprius tectis taxum sine, neve rubentes  
 Ure foco cancros, altae neu crede paludi,  
 Aut ubi odor caeni gravis aut ubi concava pulsu  
 Saxa sonant vocisque offensa resultat imago. 50  
 Quod superest, ubi pulsam hiemem sol aureus egit  
 Sub terras caelumque aestiva luce reclusit,  
 Illae continuo saltus silvasque peragrant  
 Purpureosque metunt flores et flumina libant  
 Summa leves. Hinc nescio qua dulcedine lactae 55  
 Progeniem nidosque fovent, hinc arte recentes  
 Excludunt ceras et mella tenacia singunt.  
 Hinc ubi iam emissum caveis ad sidera caeli  
 Nare per aestatem liquidam suspexeris agmen  
 Obscuramque trahi vento mirabere nubem, 60  
 Contemplator: aquas dulces et frondea semper  
 Tecta petunt. Huc tu iussos asperge sapores,  
 Trita melisphylla et cerinthae ignobile gramen,  
 Tinnitusque cie et Matris quate cymbala circum:  
 Ipsae considerat medicatis sedibus, ipsae 65

Intima more suo sese in cunabula condent.

Sin autem ad pugnam exierint—nam saepe duobus  
Regibus incessit magno discordia motu;

Continuoque animos volgi et trepidantia bello

Corda licet longe praesciscere; namque morantes

70

Martius ille aeris rauci canor increpat et vox

Auditur fractos sonitus imitata tubarum;

Tum trepidae inter se coeunt pinnisque coruscant

Spiculaque exacuunt rostris aptantque lacertos,

75

Et circa reges ipsa ad praetoria densae

Miscentur magnisque vocant clamoribus hostem.

Ergo ubi ver nactae sudum camposque patentes,

Erumpunt portis: concurritur, aethere in alto

Fit sonitus, magnum mixtae glomerantur in orbem

80

Praecipitesque cadunt; non densior aëre grando,

Nec de concussa tantum pluit ilice glandis.

Ipsi per medias acies insignibus alis

Ingentes animos angusto in pectore versant,

Usque adeo obnixi non cedere, dum gravis aut hos

85

Aut hos versa fuga victor dare terga subegit.

Hi motus animorum atque haec certamina tanta

Pulveris exigui iactu compressa quiescunt.

Verum ubi ductores acie revocaveris ambo,

Deterior qui visus, eum, ne prodigus obsit,

90

Dede neci; melior vacua sine regnet in aula.

Alter erit maculis auro squalentibus ardens;

Nam duo sunt genera: hic melior, insignis et ore

Et rutilis clarus squamis; ille horridus alter

Desidia, latamque trahens inglorius alvom.

Ut binae regum facies, ita corpora plebis.

95

Namque aliae turpes horrent, ceu pulvere ab alto

Cum venit et sicco terram spuit ore viator

Aridus; elucent aliac et fulgore coruscant,

Ardentes auro et paribus lita corpora guttis.

Haec potior suboles, hinc caeli tempore certo

100

Dulcia mella premes, nec tantum dulcia, quantum

Et liquida et durum Bacchi domitura saporem.

At cum incerta volant caeloque examina ludunt  
Contemnuntque favos et frigida tecta relinquont,  
Instabiles animos ludo prohibebis inani.

105

Nec magnus prohibere labor: tu regibus alas  
Eripe; non illis quisquam cunctantibus altum  
Ire iter aut castris audebit vellere signa.

Invitent croceis halantes floribus horti  
Et custos furum atque avium cum falce saligna  
Hellepontiaci servet tutela Priapi.

Ipse thymum pinosque ferens de montibus altis  
Tecta serat late circum, cui talia curae;  
Ipse labore manum duro terat, ipse feraces  
Figat humo plantas et amicos inriget imbres.

Atque equidem, extremo ni iam sub fine laborum

Vela traham et terris festinem advertere proram,  
Forsitan et, pingues hortos quae cura colendi

Ornaret, canerem, biferique rosaria Paesti,

Quoque modo potis gauderent intiba rivis

Et virides apio ripae, tortusque per herbam

Cresceret in ventrem cucumis; nec sera comantem

Narcissum aut flexi tacuisse vimen acanthi

Pallentesque hederas et amantes litora myrtos.

Namque sub Oebaliae memini me turribus altis,

Qua niger umectat flaventia culta Galaesus,

Corycium vidisse senem, cui pauca relictii

Iugera ruris erant, nec fertilis illa iuvencis

Nec pecori opportuna seges nec commoda Baccho,

Hic rarum tamen in dumis olus albaque circum

Lilia verbenasque premens vescumque papaver,

Regum aequabat opes animis, seraque revertens

Nocte domum dapibus mensas onerabat inemptis.

Primus vere rosam atque autumno carpere poma,

Et cum tristis hiemps etiamnum frigore saxa

Rumperet et glacie cursus frenaret aquarum,

Ille comam mollis iam tondebat hyacinthi

Aestatem increpitans seram zephyrosque morantes.

Ergo apibus fetis idem atque examine multo

Primus abundare et spumantia cogere pressis

Mella favis; illi tiliae atque uberrima pinus,

Quotque in flore novo pomis se fertilis arbos

Induerat, totidem autumno matura tenebat.

Ille etiam seras in versum distulit ulmos

Eduramque pirum et spinos iam pruna ferentes

110

115

120

125

130

135

140

145

Iamque ministrantem platanum potentibus umbras.  
 Verum haec ipse equidem spatiis exclusus iniquis  
 Praetereo atque aliis post me memoranda relinquo.

Nunc age, naturas apibus quas Iuppiter ipse

Addidit, expediam, pro qua mercede canoros 150

Curetum sonitus crepitantiaque aera secutae

Dictaeo caeli regem pavere sub antro.

Solac communes natos, consortia tecta

Urbis habent, magnisque agitant sub legibus aevom, 155

Et patriam solae et certos novere penates;

Venturaeque hiemis memores aestate laborem

Experiuntur et in medium quaesita reponunt,

Namque aliae victu invigilant et foedere pacto

Exercentur agris; pars intra saepa domorum

Narcissi lacrimam et lendum de cortice gluten

Prima favis ponunt fundamina, deinde tenaces

Suspendunt ceras; aliae spem gentis adultos

Educunt fetus; aliae purissima mella

Stipant, et liquido distendunt nectare cellas.

Sunt, quibus ad portas cecidit custodia sorti, 165

Inque vicem speculantur aquas et nubila caeli

Aut onera accipiunt venientum aut agmine facto

Ignavum fucos pecus a praesepibus arcent.

Fervet opus, redolentque thymo fragrantia mella;

Ac veluti lentis Cyclopes fulmina massis

Cum properant, alii taurinis follibus auras

Accipiunt redduntque, alii stridentia tingunt

Aera lacu; gemit inpositis incudibus Aetna;

Illi inter sese magna vi bracchia tollunt

In numerum, versantque tenaci forcipe ferrum:

Non aliter, si parva licet componere magnis,

Cecropias innatus apes amor urguet habendi,

Munere quamque suo. Grandaevis oppida curae

Et munire favos et daedala fingere tecta.

At fessae multa referunt se nocte minores,

Crura thymo plenae; pascuntur et arbuta passim

Et glaucas salices casiamque circumque rubentem

Et pingueim tiliam et ferrugineos hyacinthos.

Omnibus una quies operum, labor omnibus unus:

Mane ruunt portis; nusquam mora; rursus easdem 185

Vesper ubi e pastu tandem decidere campis  
 Admonuit, tum tecta petunt, tum corpora curant;  
 Fit sonitus mussantque oras et limina circum.  
 Post, ubi iam thalamis se composuere, siletur  
 In noctem fessosque sopor suus occupat artus. 190  
 Nec vero a stabulis pluvia impendente recedunt  
 Longius, aut credunt caelo adventantibus euris;  
 Sed circum tutae sub moenibus urbis aquantur,  
 Excursusque breves temptant, et saepe lapillos,  
 Ut cymbae instabiles fluctu iactante saburram, 195  
 Tollunt, his sese per inania nubila librant.  
 Illum adeo placuisse apibus mirabere morem,  
 Quod neque concubitu indulgent nec corpora segnes  
 In Venerem solvunt aut fetus nixibus edunt;  
 Verum ipsae e foliis natos, e suavibus herbis 200  
 Ore legunt, ipsae regem parvosque Quirites  
 Sufficiunt, aulasque et cerea regna refiunt.  
 Saepe etiam duris errando in cotibus alas  
 Attrivere ultroque animam sub fasce dedere:  
 Tantus amor florum et generandi gloria mellis. 205  
 Ergo ipsas quamvis angusti terminus aevi  
 Excipiat (neque enim plus septima ducitur aestas)  
 At genus immortale manet multosque per annos  
 Stat fortuna domus et avi numerantur avorum.  
 Praeterea regem non sic Aegyptos et ingens 210  
 Lydia nec populi Parthorum aut Medus Hydaspes  
 Observant. Rege incolumi mens omnibus una est;  
 Amisso rupere fidem constructaque mella  
 Diripuere ipsae et crates solvere favorum.  
 Ille operum custos, illum admirantur et omnes 215  
 Circumstant fremitu denso stipantque frequentes,  
 Et saepe attollunt umeris et corpora bello  
 Obiectant, pulchramque petunt per volnera mortem.  
 His quidam signis atque haec exempla secuti  
 Esse apibus partem divinae mentis et haustus 220  
 Aetherios dixerunt; deum namque ire per omnes  
 Terrasque tractusque maris caelumque profundum;  
 Hinc pecudes, armenta, viros, genus omne ferarum,  
 Quemque sibi tenues nascentem arcessere vitas;  
 Scilicet huc reddi deinde ac resoluta referri 225

Omnia, nec morti esse locum, sed viva volare  
Sideris in numerum atque alto succedere caelo.

Si quando sedem angustam servataque mella  
Thesauris relines, prius haustu sparsus aquarum  
Ora fove fumosque manu praetende sequaces. 230  
Bis gravidos cogunt fetus, duo tempora messis,  
Taygete simul os terris ostendit honestum  
Plias, et Oceani spretos pede reppulit annes,  
Aut eadem sidus fugiens ubi Piscis aquosi  
Tristior hibernas caelo descendit in undas. 235

Illis ira modum supra est, laesaeque venenum  
Morsibus inspirant, et spicula caeca relinquunt  
Adfixae venis, animasque in volnere ponunt.  
Sin duram metues hiemem parcesque futuro  
Contusosque animos et res miserabere fractas:  
At suffire thymo cerasque recidere inanes 240  
Quis dubitet? nam saepe favos ignotus adedit  
Stelio, et lucifugis congesta cubilia blattis,  
Immunisque sedens aliena ad pabula fucus;  
Aut asper crabro inparibus se inmiscuit armis,  
Aut dirum tiniae genus, aut invisa Minervae 245  
Laxos in foribus suspendit aranea casses.

Quo magis exhaustae fuerint, hoc acrius omnes  
Incubent generis lapsi sarcire ruinas,  
Complebuntque foros et floribus horrea texent. 250

Si vero, quoniam casus apibus quoque nostros  
Vita tulit, tristi languebunt corpora morbo—  
Quod iam non dubiis poteris cognoscere signis:  
Continuo est aegris alias color; horrida voltum  
Deformat macies; tum corpora luce carentum 255  
Exportant tectis et tristia funera ducunt;  
Aut illae pedibus conexae ad limina pendent,  
Aut intus clausis cunctantur in aedibus, omnes  
Ignavaeque fame et contracto frigore pigrae;  
Tum sonus auditur gravior tractimque susurrant, 260  
Frigidus ut quondam silvis inmurmurat Auster,  
Ut mare sollicitum stridit refluxibus undis,  
Aestuat ut clausis rapidus fornacibus ignis:—  
Hic iam galbaneos suadebo incendere odores  
Mellaque harundineis inferre canalibus, ultro 265

Hortantem et fessas ad pabula nota vocantem.  
 Proderit et tunsum gallae admiscere saporem  
 Arentesque rosas, aut igni pinguia multo  
 Defruta, vel psithia passos de vite racemos,  
 Cecropiumque thymum et grave olientia centaurea. 270

Est etiam flos in pratis, cui nomen amello  
 Fecere agricolae, facilis quaerentibus herba;  
 Namque uno ingentem tollit de caespite silvam,  
 Aureus ipse, sed in foliis, quae plurima circum  
 Funduntur, violae sublucet purpura nigrae; 275

Saepe deum nexit ornatae torquibus aerae;  
 Asper in ore sapor; tonsis in vallibus illum  
 Pastores et curva legunt prope flumina Mellae.  
 Huius odorato radices incoque Baccho  
 Pabulaque in foribus plenis adpone canistris. 280

Sed si quem proles subito defecerit omnis  
 Nec, genus unde novae stirpis revocetur, habebit.  
 Tempus et Arcadii memoranda inventa magistri  
 Pandere, quoque modo caesis iam saepe iuvencis  
 Insincerus apes tulerit crux. Altius omnem 285

Expediam prima repetens ab origine famam.  
 Nam qua Pellaei gens fortunata Canopi  
 Accolit effuso stagnantem flumine Nilum  
 Et circum pictis vehitur sua rura phaselis;  
 Quaque pharetratae vicinia Persidis urguet, 290

Et diversa ruens septem discurrit in ora  
 Usque coloratis amnis devexus ab Indis,  
 Et viridem Aegyptum nigra fecundat harena:  
 Omnis in hac certam regio iacit arte salutem.  
 Exiguus primum atque ipsos contractus in usus 295

Eligitur locus; hunc angustique imbrice tecti  
 Parietibusque premunt artis et quattuor addunt,  
 Quattuor a ventis obliqua luce fenestras.  
 Tum vitulus bima curvans iam cornua fronte  
 Quaeritur; huic geminae nares et spiritus oris  
 Multa reluctant obstruitur, plagisque perempto  
 Tunsa per integrum solvontur viscera pelle.  
 Sic positum in clauso linquunt et ramea costis  
 Subiciunt fragmenta, thymum casiasque recentes.  
 Hoc geritur Zephyris primum impellentibus undas, 305

Ante novis rubeant quam prata coloribus, ante  
 Garrula quam tignis nidum suspendat hirundo.  
 Interea teneris tepefactus in ossibus humor  
 Aestuat, et visenda modis animalia miris,  
 Trunca pedum primo, mox et stridentia pinnis, 310  
 Miscentur, tenuemque magis magis aëra carpunt,  
 Donec, ut aestivis effusus nubibus imber,  
 Erupere, aut ut nervo puisante sagittae,  
 Prima leves ineunt si quando proelia Parthi.

Quis deus hanc, Musae, quis nobis extudit artem? 315  
 Unde nova ingressus hominum experientia cepit?  
 Pastor Aristaeus fugiens Pencia Tempe  
 Amissis, ut fama, apibus morboque fameque  
 Tristis ad extremi sacrum caput adstitit amnis  
 Multa querens atque hac adfatus voce parentem: 320  
 'Mater, Cyrene mater, quae gurgitis huius  
 'Ima tenes, quid me praeclara stirpe deorum—  
 'Si modo, quem perhibes, pater est Thymbracus Apollo—  
 'Invisum fatis genuisti? aut quo tibi nostri  
 'Pulsus amor? quid me caelum sperare iubebas? 325  
 'En etiam hunc ipsum vitae mortalis honorem,  
 'Quem mihi vix frugum et pecudum custodia sollers  
 'Omnia temptanti extuderat, te matre relinquo.  
 'Quin age et ipsa manu felices erue silvas,  
 'Fer stabulis inimicum ignem atque interface messes, 330  
 'Ure sata et duram in vites molire bipennem,  
 'Tanta meae si te ceperunt taedia laudis.'

At mater sonitum thalamo sub fluminis alti  
 Sensit. Eam circum Milesia vellera Nymphae  
 Carpebant hyali saturo fucata colore, 335  
 Drymoque Xanthoque Ligaeaque Phylloceque,  
 Caesariem effusae nitidam per candida colla,  
 [Nesaee Spioque Thaliaque Cymodoceque,]  
 Cydippeque et flava Lycorias, altera virgo,  
 Altera tum primos Lucinae experta labores, 340  
 Clioque et Beroe soror, Oceanitides ambae,  
 Ambae auro pictis incinctae pellibus ambae,  
 Atque Ephyre atque Opis et Asia Deiopea  
 Et tandem positis velox Arethusa sagittis.  
 Inter quas curam Clymene narrabat inanem

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Volcani, Martisque dolos et dulcia furta,  
 Aque Chao densos divom numerabat amores.  
 Carmine quo captae dum fusis mollia pensa  
 Devolvont, iterum maternas impulit aures  
 Luctus Aristaei, vitreisque sedilibus omnes  
 Obstipuere; sed ante alias Arethusa sorores  
 Prospiciens summa flavom caput extulit unda,  
 Et procul: o gemitu non frustra exterrita tanto,  
 'Cyrene soror, ipse tibi, tua maxuma cura,  
 'Tristis Aristaeus Penei genitoris ad undam  
 'Stat lacrimans et te crudelem nomine dicit.'  
 Huic percussa nova mentem formidine mater,  
 'Duc, age; duc ad nos; fas illi limina divom  
 'Tangere' ait. Simul alta iubet discedere late  
 Flumina, qua iuvenis gressus inferret. At illum  
 Curvata in montis faciem circumstetit unda,  
 Accepitque sinu vasto misitque sub amnem.  
 Iamque domum mirans genetricis et umida regna  
 Speluncisque lacus clausos lucosque sonantes  
 Ibat, et ingenti motu stupefactus aquarum  
 Omnia sub magnā labentia flumina terra  
 Spectabat diversa locis, Phasimque Lycumque  
 Et caput, unde altus primum se erumpit Enipeus  
 Saxosusque sonans Hypanis Mysusque Caicus,  
 Unde pater Tiberinus, et unde Aniena fluenta,  
 Et gemina auratus taurino cornua voltu  
 Eridanus, quo non aliis per pinguia culta  
 In mare purpureum violentior effluit amnis.  
 Postquam est in thalami pendentia pumicea tecta  
 Perventum et nati fletus cognovit inanes  
 Cyrene, manibus liquidos dant ordine fontes  
 Germanae tonsisque ferunt mantelia villis;  
 Pars epulis onerant mensas et plena reponunt  
 Pocula, Panchaeis adolescunt ignibus arae,  
 Et mater 'cape Maeonii carchesia Bacchi:  
 'Oceano libemus' ait. Simul ipsa precatur  
 Oceanumque patrem rerum Nymphasque sorores,  
 Centum quae silvas, centum quae flumina servant.  
 Ter liquido ardentem perfudit nectare Vestam,  
 Ter flamma ad suum tecti subiecta relaxit.

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Omine quo firmans animum sic incipit ipsa :  
 'Est in Carpathio Neptuni gurgite vates,  
 'Caeruleus Proteus, magnum qui piscibus aequor  
 'Et iuncto bipedum curru metitur equorum.  
 'Hic nunc Emathiae portus patriamque revisit 390  
 'Pallenen ; hunc et Nymphae veneramur et ipse  
 'Grandaeus Nereus ; novit namque omnia vates,  
 'Quae sint, quae fuerint, quae mox ventura trahantur ;  
 'Quippe ita Neptuno visum est, immania cuius  
 'Armenta et turpes pascit sub gurgite phocas. 395  
 'Hic tibi, nate, prius vinclis capiendus, ut omnem  
 'Expediat morbi causam eventusque secundet.  
 'Nam sine vi non ulla dabit praecepta, neque illum  
 'Orando flectes ; vim duram et vincula capto  
 'Tende ; doli circum haec demum frangentur inanes. 400  
 'Ipsa ego te, medios cum sol accenderit aestus,  
 'Cum sitiunt herbae et pecori iam gratior umbra est,  
 'In secreta senis ducam, quo fessus ab undis  
 'Se recipit, facile ut somno adgrediare iacentem.  
 'Verum ubi correptum manibus vinclisque tenebis, 405  
 'Tum variae eludent species atque ora ferarum.  
 'Fiet enim subito sus horridus atraque tigris  
 'Squamosusque draco et fulva cervice leaena,  
 'Aut acrem flammae sonitum dabit atque ita vinclis  
 'Excidet, aut in aquas tenues dilapsus abibit. 410  
 'Sed quanto ille magis formas se vertet in omnes,  
 'Tam tu, nate, magis contendere tenacia vincla,  
 'Donec talis erit mutato corpore, qualem  
 'Videris, incepto tegeret cum lumina somno.'  
 Haec ait et liquidum ambrosiae diffundit odorem, 415  
 Quo totum nati corpus perduxit ; at illi  
 Dulcis compositis spiravit crinibus aura,  
 Atque habilis membris venit vigor. Est specus ingens  
 Exesi latere in montis, quo plurima vento  
 Cogitur inque sinus scindit sese unda reductos, 420  
 Deprensis olim statio tutissima nautis ;  
 Intus se vasti Proteus tegit obice saxi.  
 Hic iuvenem in latebris aversum a lumine Nympha  
 Collocat, ipsa procul nebulis obscura resistit.  
 Jam rapidus torrens sitientes Sirius Indos 425

Ardebat caelo et medium sol igneus orbem  
 Hauserat; arebant herbae, et cava flumina siccis  
 Faucibus ad limum radii tepefacta coquebant:  
 Cum Proteus consueta petens e fluctibus antra  
 Ibat; eum vasti circum gens umida ponti 430  
 Exultans rorem late dispergit amarum;  
 Sternunt se somno diversae in litore phocae:  
 Ipse, velut stabuli custos in montibus olim,  
 Vesper ubi e pastu vitulos ad tecta reducit  
 Auditisque lupos acuunt balatibus agni,  
 Considit scopulo medius, numerumque recenset. 435  
 Cuius Aristaeo quoniam est oblata facultas,  
 Vix defessa senem passus componere membra  
 Cum clamore ruit magno manicisque iacentem  
 Occupat. Ille suae contra non immemor artis 440  
 Omnia transformat sese in miracula rerum,  
 Ignemque horribilemque feram fluviumque liquefentem.  
 Verum ubi nulla fugam reperit fallacia, victus  
 In sese redit atque hominis tandem ore locutus:  
 'Nam quis te, iuvenum confidentissime, nostras 445  
 'Iussit adire domos? quidve hinc petis?' inquit. At ille:  
 'Scis, Proteu; scis ipse; neque est te fallere quicquam;  
 'Sed tu desine velle. Deum praecepta secuti  
 'Venimus, hinc lassis quaesitum oracula rebus.'  
 Tantum effatus. Ad haec vates vi denique inulta 450  
 Ardentes oculos intorsit lumine glauco,  
 Et graviter frendens sic fatis ora resolvit:  
 'Non te nullius exercent numinis irae;  
 'Magna luis commissa: tibi has miserabilis Orpheus  
 'Haudquaque ob meritum poenas, ni fata resistant, 455  
 'Suscitat, et rapta graviter pro coniuge saevit.  
 'Illa quidem, dum te fugeret per flumina praeceps,  
 'Immanem ante pedes hydrum moritura puella  
 'Servantem ripas alta non vidit in herba.  
 'At chorus aequalis Dryadum clamore supremos 460  
 'Implerunt montes; slerunt Rhodopeiae areces  
 'Alaque Pangaea et Khesi Mavortia tellus  
 'Atque Getae atque Hehrus et Actias Orithyia.  
 'Ipse cava solans aegrum testudine amorem  
 'Te, dulcis coniunx, te solo in litore secum, 465

' Te veniente die, te decedente canebat.  
 ' Taenarias etiam fauces, alta ostia Ditis,  
 ' Et caligantem nigra formidine lucum  
 ' Ingressus manesque adiit regemque tremendum  
 ' Nesciaque humanis precibus mansuescere corda. 470  
 ' At cantu commotae Erebi de sedibus imis  
 ' Umbræ ibant tenues simulacraque luce carentum,  
 ' Quam multa in foliis avium se milia condunt,  
 ' Vesper ubi aut hibernus agit de montibus imber,  
 ' Matres atque viri defunctaque corpora vita 475  
 ' Magnanimum heroum, pueri innuptaeque puellæ,  
 ' Impositique rogis iuvenes ante ora parentum;  
 ' Quos circum limus niger et deformis harundo  
 ' Cocytii tardaque palus inamabilis unda  
 ' Alligat et noviens Styx interfusa coeret. 480  
 ' Quin ipsæ stupuere domus atque intima Leti  
 ' Tartara caeruleosque implexæ crinibus angues  
 ' Eumenides, tenuitque inhians tria Cerberus ora  
 ' Atque Ixionii vento rota constitit orbis.  
 ' Iamque pedem referens casus evaserat omnes 485  
 ' Redditaque Eurydice superas veniebat ad auras  
 ' Pone sequens,—namque hanc dederat Proserpina legem—  
 ' Cum subita incautum dementia cepit amantem,  
 ' Ignoscenda quidem, scirent si ignoscere Manes:  
 ' Restitit, Eurydicenque suam iam luce sub ipsa 490  
 ' Immemor heu! victusque animi respexit. Ibi omnis  
 ' Effusus labor, atque immritis rupta tyranni  
 ' Foedera, terque fragor stagnis auditus Avernus.  
 ' Illa quis et me inquit miseram et te perdidit, Orpheu,  
 ' Quis tantus furor? en iterum crudelia retro 495  
 ' Fata vocant conditque natantia lumina somnus.  
 ' Iamque vale: feror ingenti circumdata nocte  
 ' Invalidasque tibi tendens, heu non tua, palmas!  
 ' Dixit et ex oculis subito, ceu fumus in auras  
 ' Commixtus tenues, fugit diversa, neque illum 500  
 ' Prensantem nequiquam umbras et multa volentem  
 ' Dicere praeterea vidit, nec portitor Orci  
 ' Amplius obiectam passus transire paludem.  
 ' Quid faceret? quo se rapta bis coniuge ferret?  
 ' Quo fletu manes, quae numina voce moveret? 505

'Illa quidem Stygia nabit iam frigida cumba.  
 'Septem illum totos perhibent ex ordine menses  
 'Rupe sub aëria deserti ad Strymonis undam  
 'Flevisse et gelidis haec evolvisse sub antris  
 'Mulcentem tigris et agentem carmine quercus ; 510  
 'Qualis populea maerens philomela sub umbra  
 'Amissos queritur fetus, quos durus arator  
 'Observans nido implumes detraxit ; at illa  
 'Flet noctem ramoque sedens miserabile carmen  
 'Integrat et maestis late loca questibus implet.  
 'Nulla Venus, non ulli animum flexere hymenaei.  
 'Solus Hyperboreas glacies Tanaimque nivalem  
 'Arvaque Rhipaeis numquam viduata pruinis  
 'Lustrabat raptam Eurydicen atque inrita Ditis  
 'Dona querens ; spretae Ciconum quo munere matres 520  
 'Inter sacra deum nocturnique orgia Bacchi  
 'Discerptum latos iuvenem sparsere per agros.  
 'Tum quoque marmorea caput a cervice revolsum  
 'Gurgite cum medio portans Oeagrius Hebrus  
 'Volveret, *Eurydicen* vox ipsa et frigida lingua 525  
 'A miseram *Eurydicen* ! anima fugiente vocabat,  
 'Eurydicen toto referebant flumine ripae.'  
 Haec Proteus, et se iactu dedit aequor in altum  
 Quaque dedit, spumantem undam sub vertice torsit.  
 At non Cyrene ; namque ultro adsata timentem : 530  
 'Nate, licet tristes animo deponere curas.  
 'Haec omnis morbi causa, hinc miserabile Nymphae,  
 'Cum quibus illa choros lucis agitabat in altis,  
 'Exitium misere apibus. Tu munera supplex  
 'Tende petens pacem et faciles venerare Napaeas ; 535  
 'Namque dabunt veniam votis irasque remittent.  
 'Sed modus orandi qui sit, prius ordine dicam.  
 'Quattuor eximios praestanti corpore tauros,  
 'Qui tibi nunc viridis depascunt summa Lycaei,  
 'Delige, et intacta totidein cervice iuvencas.  
 'Quattuor his aras alta ad delubra dearum 540  
 'Constitue, et sacrum iugulis demitte cruorem  
 'Corporaque ipsa boum frondoso desere luco.  
 'Post, ubi nona suos Aurora ostenderit ortus,  
 'Inferias Orphei Lethaea papavera mittes 545

'Et nigram maçtabis ovem lucumque revisens  
 'Placatam Eurydicen vitula venerabere caesa.'  
 Haud mora; continuo matris paecepta facessit;  
 Ad delubra venit, monstratas excitat aras,  
 Quattuor eximios paestanti corpore tauros  
 Dicit et intacta totidem cervice iuventas. 550  
 Post, ubi nona suos Aurora induxerat ortus,  
 Inferias Orphei mittit lucumque revisit.  
 Hic vero subitum ac dictu mirabile monstrum  
 Aspiciunt, liquefacta boum per viscera toto  
 Stridere apes utero et ruptis effervere costis  
 Immensasque trahi nubes iamque arbore summa  
 Confluere et lentis uvam demittere ramis.

Hacc super arvorum cultu pccorumque canebam  
 Et super arboribus, Caesar dum magnus ad altum 560  
 Fulminat Euphraten bello victorque volentes  
 Per populos dat iura viamque adfectat Olympo.  
 Illo Vergilium me tempore dulcis alebat  
 Parthenope, studiis florentem ignobilis oti,  
 Carmina qui lusi pastorum audaxque iuventa, 565  
 Tityre, te patulae cecini sub tegmine fagi.

## NOTES.

[1—48. Invocation: Pales, Apollo, Lycaeus. The tales of old are hackneyed: I must try a new theme. I shall build a temple to my own land. I see Caesar the deity of it: games with all Greece contending: processions and sacrifices: carved on the doors the victories and triumphs of Caesar: statues of his great ancestors: envy quelled. Now to the woods and glades, Maecenas; Cithaeron, home of cattle, and Epidaurus of horses, and Sparta of dogs, summon me: hereafter of the name and fame of Caesar.]

1. *Pales*, rural deity of shepherds and flocks, whose festival (*Palilia*) was kept 21st April, and was regarded as the natal day of the city. Ovid *Fast.* iv. 721 gives a long and lively account of it: the offerings, the peculiar purifications and celebrations, and the prayer addressed to her. She made the flocks and herds fertile in milk, wool and young.

Other writers make *Pales* masculine: but in V. and Ovid the name is fem.

2. *Amphrysus* was a small river in Thessaly (flowing N. into Pagasaean gulf), where Apollo fed the flocks of King Admetus. According to a common account, this service was a punishment for having killed the Cyclops.

Apollo is therefore the 'Shepherd from Amphrysus'. In Theoc. xxv. 21 we have the name *vóuος* 'pastoral' definitely attached to Apollo as a title.

*ab* depends on *pastor*, a special use of the preposition with names. Cf. Prop. vi. 6. 37 *servator ab Alba* Augste, which Lad. quotes. The ordinary syntax is that preps. should depend on verbs, participles, or adjectives.

*Lyaei*, the rustic god Pan, named from Mt Lycaeus in Arcadia the original place of his worship and home.

3. i.e. the old hero tales ('which might have charmed us with song') are too well known.

4. *Eurysthea* (note Greek acc. of Greek names) was the task-master of Herakles (Hercules) for whom the latter performed his celebrated twelve labours.

5. *Busiris*, a savage king of Egypt who sacrificed all strangers, till Herakles came: he was seized like the rest, but broke his bonds and slew the king.

*inlaudati*, 'unblessed', a playfully ironic epithet for the cruel barbarian.

6. 'Who has not sung of Hylas?' V. is thinking of the beautiful poem of Theocritus, who tells how Hylas, a lovely Argive boy, beloved of Herakles, went with him in the Argo when they sailed after the Golden Fleece. They landed in Propontis, and Hylas went to the spring to fetch water: but the nymphs all loved him when they saw him, and drew him down, and he was never seen again.

*cui*, dat. of agent after participle, a Greek constr. adopted by Augustan poets, *habitae Grais oracula G. II. 16: apibus depasta Ecl. I. 55: tibi relictum A. VI. 509: cuique repertum VII. 507*. See 170.

*Delos*, the sacred island, where *Latona* (Leto) gave birth to Apollo and Artemis.

7. *Pelops*, son of Lydian king Tantalus, who served him up to the gods at a feast. Demeter distracted about her lost daughter ate a piece of the shoulder: the rest of the gods discovered the horrid fraud, and restored Pelops, filling up the missing shoulder with ivory (*eburno umero*). Pelops became a skilful charioteer (*acer equis*) and entered with other suitors for the chariot race at Pisa in Elis, of which the prize was *Hippodame* (usually Hippodameia) daughter of the king. He won by bribing the driver to take out the lynch-pin of Oenomaus' chariot, the king having outstripped and slain the other wooers. Pindar tells us that Poseidon gave Pelops winged horses.

9. *virum volitare per ora*, 'float upon the lips of men', a bold imaginative phrase for fame, adopted from Ennius' epitaph,

nemo me lacruntis decoret nec funera fletu  
faxit: cur? *volito vivu' per ora virum.*

So again A. XII. 235 *vivusque per ora feretur*. [C. takes it 'flit before the face': but V. is clearly quoting Ennius who is speaking of *fame*.]

11. *Aonio* was the name of a part of Boeotia, where were Mt Helicon and the spring Aganippe, the haunt of the Muses. So Lucr. I. 115 says of Ennius 'primus amoeno Detulit ex Helicone perenni fronde coronam'.

In what follows the poet promises in a fine allegorical vision hereafter to write a poem in honour of Augustus. He returns in triumph from Helicon, bringing home his palms, to found by his native stream a temple to Caesar (10—16). There in purple clad, he will celebrate games—chariot and foot-race and boxing (17—20). With olive crown he will offer sacrifice, and institute stage plays (21—25). Carved on the doors shall be exploits of Caesar: battles in India, Egypt, Asia—East and West (26—32). There shall be statues of his Trojan ancestors; and Envy cowed and dreading infernal torture (33—39).

12. *Idumaeas palmas*, 'palms of Idumaea' (S. of Judaea, where are forests of palms); a well-known badge of victory, carried by the general in the triumph.

*Mantua* was Vergil's birthplace, on the Mincio (15) in N. Italy.

13. 'The temple by the river' is suggested by the great marble temple of Zeus at Olympia.

17. The poet is figuratively the prominent personage at the festival, dressed in purple like the praetor in his striped toga at his own games.

19. 'Greece shall leave *Alpheus* (the river of Elis, where Olympian games were held) and the groves of *Molorchus*, i.e. Nemea, a valley S. of Corinth, where Herakles was entertained by a peasant *Molorchus* when he came to slay the Nemean lion: and where games were held every two years.'

*mihi*, 'for me' eth. dat. i.e. 'at my word'. The poet creates it all.

20. *crudus*, properly 'hard' (stem CRU- whence *crusta*, *crudelis*, *crystallus*, *cruor* 'clotted blood') which is probably the meaning both here and A. v. 69. Others take it 'raw' (the secondary sense) i.e. untanned hide: but as the *caestus* was a hide-thong weighted with lead, 'hard' seems more likely.

21. The sacrificer was decked with an olive wreath of *clipped* or *trimmed* leaves (*tonsa*e).

22—3. *iam nunc*, 'even now' and *iuvat* 'tis sweet': he is as it were carried away by the vision of the triumph to be, and realises it as present.

*pompa*, Greek word (from *πέμπω* 'to send' or 'escort') in its proper sense 'procession'.

24. *ut* depends on *videre*: 'or to see how the scene &c.'

*versis aiscedat frontibus*, 'parts and shifts its faces': sometimes the scene was changed by turning round (*versis*) the panel on a pivot, sometimes by parting the back (*discedat*). These devices were probably rarely resorted to, according to the Greek original custom of having the scene of the play commonly unaltered.

25. 'Inwoven Britains raise the purple curtains', an almost playful artificiality of expression, describing the slow rise of the curtain (which was drawn *up*, not *down*, to hide the stage) with savage figures embroidered on it, as if the *figures raised it*.

*Britanni* are simply remote barbarians.

26. Similarly there are carvings on the doors of Phoebus' temple (vi. 20) and on Dido's temple to Iuppiter is wrought the story of Troy (vi. 456).

26—33. In these lines the poet depicts the subjection by Augustus of divers nations and countries, viz. (1) India (*Gangaridae*), (2) Egypt (*Nilum*), (3) Asia, (4) Armenia (*Niphaten*), (5) Parthia and (6), more generally and vaguely, the East and West (*utroque ab litore...diverso ex hoste*), i.e. Europe and Asia.

The historical facts of Augustus' successes are briefly these, in chronological order:

in 42 B.C. he defeated at *Philippi* the party of Brutus and Cassius, the murderers of Julius Caesar.

" 40 " he was successful in a rather unimportant war in *Italy*.

" 36 " his generals defeated Sextus Pompeius in *Sicily*.

" 35-34 " he carried on war against *Dalmatia* ending in complete subjugation.

" 31 " came the great victory at *Actium*, over Antony (who commanded the forces of the East) and Cleopatra with the fleet of Egypt. In the same year he marched through Syria and part of Asia Minor and settled the affairs of the East, receiving the submission of various Oriental tribes.

in 30 B.C. he marched through Egypt, the expedition ending in the complete surrender and the suicide of Antony and Cleopatra.

“ 29 “ he triumphed at Rome, celebrating only the victories of *Dalmatia, Actium, and Egypt*.

The question here is whether Vergil means these lines to be a reference to accomplished facts, and wrote them about the time of the triumph (29 B.C.): or whether they were written earlier.

If we take them as written in 29, the poetic exaggeration is excessive. (1) Augustus had no fight with Indians at all, (3) he never ‘subdued’ Asia or (4) ‘beat back’ Niphates or (5) the Parthian: while (6) the ‘double triumph over Europe and Asia’ is at once exaggerated and inaccurate as describing a triumph to celebrate the victories of *Dalmatia, Actium, and Egypt*.

It is much more easy to believe that the passage was written while Augustus was settling the empire in 31 B.C.: just at a time when the triumphant pacification of the East, succeeding the series of victories nearer home (*Philippi, Italy, Sicily, Dalmatia, Actium*), would justify any exultation; when the poet’s vision of triumph was still partly forecast, and the enthusiasm was in its first fever. It will then harmonise well with IV. 561, on which see notes.

27. *Ganguridae*, an Indian tribe at the mouth of the Ganges.

*Quirinus*, the sacred name of Romulus, when dead and deified: the triumphs of Augustus and his army are imaginatively depicted as ‘the arms of conquering Quirinus’.

28. *magnum*, adj. ‘high’, ‘full’.

29. ‘Pillars towering with bronze of ships’ refers to the Roman custom of commemorating naval victories by columns with prows of ships projecting on each side, called *rostratae columnae*.

Such a pillar to commemorate Actium was made by Augustus probably of the bronze from the triremes themselves: so that *aere* is abl. of material.

30. *Niphaten*, a mountain in Armenia: *pulsum* means ‘routed’, ‘defeated’, a natural personification of a place. [There is no reason to suppose, with C., that V. mistakes Niphates for a river.]

31. *versis*, ‘backward-fired’: the ‘Parthian arrows’, discharged while the foe were flying, were famous.

33. *utroque ab litore*, Europe and Asia.

34. The marble of the Aegean isle of *Paros* was always the choice material of Greek sculpture.

35. *Assaracus*, son of Tros (36), mythical ancestor of Aeneas, and so of the *Iulia* gens. The identification of the *Iulii* with the descendants of Iulus son of Aeneas was afterwards worked out in the Aeneid.

36. Apollo, called *Cynthus* from Mt Cynthus in Delos where he was born, had been hired by King Laomedon to build (with the aid of Neptune) the walls of Troy.

37—39. The temple is to have a painting or bas-relief representing Spite driven by the Furies to punishment below, and affrighted at the sight of Cocytus, the torture of Ixion, and Sisyphus rolling his stone.

This is a highly poetic and imaginative rendering of Augustus crushing discontent and conspiracy at home, as 26—34 gives his triumph over his open foes.

The Furies are connected with Cocytus again *A. vi.* 374 *amitemque severum Eumenidum*. *Cocytus* 'Wailing', a river of Tartarus.

38. *Ixion* for offering violence to Juno was punished by Jupiter in Hades, being bound to a wheel that revolved for ever.

Vergil alone mentions 'snakes' as part of the horror: *tortos* suggests (as Servius explains) that the snakes were used for cords to bind his hands and feet to the wheel.

39. *immanem*, 'cruel'.

*saxum* refers to the punishment of Sisyphus, the brigand-king of Corinth, who in Hades had to roll a stone for ever up hill, which was always falling back upon him. This stone is here boldly and expressively called 'unconquerable', *non exsuperabile*.

These two were stock instances of sinners tortured below (Ov. *Met.* IV. 459, x. 43 &c.), which explains the omission of Sisyphus' name: so *A. vi.* 616 'saxum ingens volvunt alii radiisve rotarum districti pendent'.

40. *Dryadum*, 'the wood nymphs' of the Greek mythology.

*sequamur*, 'track', 'seek', a favourite use of V. *sequere Italiam ventis* *A. iv.* 381, *sequi tabulata fer ulmos* *G. ii.* 361.

41. *intactos*, 'wild': but the epithet suggests Vergil's love for the country as something 'undefiled' by man.

*Maecenas* had urged V. to write the *Georgics*: see Introduction.

42. *incohāt*. This and not *inchoat* is the true classical spelling.

*en age*, &c. C. takes this as an address to *Maecenas* 'to plunge with him into the subject'. It is simpler to take it (with W. L.) as an exclamation addressed to himself.

43. He is going to treat of animals: and he expresses this imaginatively by saying he is summoned to Cithaeron (mountain on the border of Boeotia,—the land full of cattle, and the mount of wild beasts), to Taygetus (mountain of Laconia famous for dogs), and Epidaurus (in Argolis, the land famed for horses).

46. 'To sing the wars of Caesar' V. here sets before him as an aim hereafter to be fulfilled, see 11. The idea was carried out in a very different shape, in the *Aeneid*, when the military glory of Augustus had fallen into the background.

*dicere*. The infin. prolate is used by V. with many more verbs than by prose writers: in fact with any verb implying order, wish, eagerness, intention, refusal, &c. Thus V. has inf. with *hortor*, *impello*, *adgredior*, *insto*, *parco*, *ardeo*, *suadeo*, *tendo*, *abrogo*, *fugio*, *oro*, *monstro*, *fugio*, &c.

48. *Tithonus*, son of Laomedon and brother of Priam, a Trojan prince: but there is an inaccuracy in mentioning him, as he was descended from Ilus son of Tros, and was therefore not ancestor of Aeneas and the Iulii, who came (35) from Assaracus son of Tros. The fact is that Vergil treats all the Trojan princes generally as ancestors.

[49—71. For horses or cattle-breeding the *mothers* should be chosen with care: the points of a good cow: the proper ages, from

4 to 10. Always breed early, while they are young: disease, age, death are always at hand, and you will always have failures among your brood.]

49. *Olympiaceae*. Olympia in Elis, the scene of the famous Olympian games, 19.

51. *praeципue*, 'first': let it be his chief care.

The dam should be *grim* (*torvus*) with ugly or unwieldy (*turpe*) head, and a burly (*plurima*) neck. The more slim and elegant head and neck would be the sign of a less strong breed.

53. *palearia*, 'dewlap'. *tenus*, usually with abl. for gen. See *Aen.* x. 207 *laterum tenus*.

The details are selected from Varro's description of a good breed of cattle (ii. v.) as follows:—He says they should be 'well made, sound of limb, *rather long*, big, black-horned, *broad-browed*, eyes large and black, ears shaggy, jaws tight shut, *blunt-nosed*, *not humped* but the back gently sloped, *nostrils wide*, dark lips, neck *thick and long*, *dewlap* (*palearia*) *drooping low*, *big body*, stout ribs, broad shoulders, and *long tail reaching to its heels*, &c.'

54. *nulus modus*, 'no limit': half playful exaggeration.

55. *pes etiam*, 'even the foot'. He says 'even' because in this point alone he differs from Varro and is following some other authority.

*camuris*, 'curving in'.

58. He says *tota*, 'the whole body', because he has been speaking of details.

59. *vestigia*, no need to take it as the *feet* (as C. is inclined to do): for in walking the tail would sweep (*verrit*) not the feet but the *footsteps*.

60. The infin. after subs. *aetas* is a rather rare const. perhaps imitated from Greek where it is common: somewhat similar are *modus imponere* *G.* ii. 73: *tempus humo tegere* *G.* i. 213: *nullam esse rationem amittere* *Cic. Caec.* 5: *numquid modi est eum quaerere* *Plaut. Men.* 233.

*Lucina* ('bringing to light'), surname of Diana as the goddess who presides over childbirth.

Note the Greek rhythm and hiatus, with the Greek word *hymenaeos*, as often: so *Neptuno Aegaeo A.* III. 74: *Parrhasio Euandro XI.*

31. *iustos*, 'regular', 'proper': a not uncommon use of the word.

62. *habilis*, 'fit'.

64. *solve*, 'loose' them to mate with the cows: being kept apart and confined of course till the proper time.

*pecuaria*, 'herds'.

66—68. The connection of thought is: you must *lose no time* with your young cows in breeding (*inventas, primus, suffice*): disease and decay are the rule in this world. The touch of sadness is characteristic.

70. *ne post amissa requiras anteveni*, 'lest you should regret your losses afterward, forestall them', i.e. breed largely knowing you will have failures: repair your flock yearly with promising young cattle, to take the place of the failures.

[72—94. Points of a good horse: his action, spirit, shape, colour,

habits, hair, spine, hoof—like the horses of Pollux, Mars, Achilles, or even like that into which Saturnus changed.]

73. *in spem* (where we say 'in' instead of 'into'), like *in numerum*, 'in time', *in orbem*, 'going the round', *in versum*, 'in line'. See note IV. 175.

*submittere*, 'to rear'.

The word 'submitto' is used of *rearing* (as a regular farmer's term), especially for breeding purposes, here expressed by *in spem gentis*, 'in hope of progeny'. *submittite tauros* *Ecl. I. 46*: *pecori submittere habendo* *infra 159*.

74. *iam inde*, emphatic with *a teneris*: 'from their earliest youth'.

75. *generosi*, 'high-bred'.

76. *mollia*, 'elastic': the phrase (according to Servius) is quoted from Ennius who uses it of cranes, '*mollia crura reponunt*': it is the opposite of 'stiff'.

80. *argutus* (properly 'clear', from *arguo*, stem *arg-*, seen in *ἀργός*, *argentum*, *argilla*, &c., where originally it means 'white'), a word applied to various things:—'shril', 'keen', 'quick', of sounds, movements, even of smells. These are the ordinary uses: but here it is exceptional, and seems to mean 'with sharp lines', 'slender': 'clean cut' (R.).

82. *spadices*, 'bay', said by Gellius (Latin student and antiquarian of 2nd cent. A.D.) to be derived from Greek dialectic word for 'palm', the colour being that of a date.

*glaucus* (applied to the *willow*, *G. II. 13*, *sedge*, *A. VI. 416*, and by *Lucr.* and *V.* to *water*), 'grey'.

83. *gilvus* (same stem as *yellow*, *yolk*, *gold*), probably what we call 'chestnut', rather inaccurately.

84. *micat*, of quick movement: so *micare digitis* of the rapid varied movement of the hands in the old game of *moro*. It describes the rapid changing movement of the ears when the horse is agitated.

85. *collectum ignem*, 'the gathered fire', a picturesque exaggerated way of describing the excited snorts and pants of the startled beast.

87. 'The double spine' seems to mean simply that the depression in the middle of the vertebrae is visible, owing to the horse not being too coarsely made. Varro (II. 7. 5) says 'a double spine if possible, or at any rate not protruding'. Xen. (*Re Equestr. I. 12*) says 'the double spine is softer to sit upon and pleasanter to look at'.

89—94. After describing the high-bred horse, he compares it to the famous horses of song and story.

89. Castor and *Pollux*, twin demigods, born of Leda in *Amyclae* in Laconia, famous as tamers of horses, had been presented with two divine horses, *Xanthus* and *Cyllarus*, by Neptune. Such is one version of the story. At Rome the *equites* regarded these twins as their special patrons, and the procession on horseback on 15 July ('the proud Ides when the squadron rides') was a festival three centuries old.

91. The horses of Ares (Mars) and Achilles are mentioned in the *Iliad* (xv. 119: xvi. 148).

*Achilli*, irregular gen. from nom. *Achilles*. So *Ulixi*, *A. II. 7*.

93. The story was that Saturn fell in love with the Oceanid

nymph Philyra, but being surprised by his wife Ops fled away in the form of a horse. See 550.

94. *Pelion*, a mountain on the east coast of Thessaly, south of Ossa.

The Greek form of Greek names is very common in Latin poets, e.g. *Tyndarida*, *Laocoonta*, *Hectora*, *Ilionea*, *Dido*, all Greek acc. in Vergil.

[95—122. Old horses bad for breeding and racing too. Description in vivid detail of a horse-race. Erechtheus inventor of driving: the Lapithae of riding.]

96. *abide domo*, most simply 'keep hid at home': don't let him out to breed among the mares.

*nec turpi ignosce senectae* it is best to take also simply; 'favour not his inglorious age': don't allow him to breed when he is old and broken down. [Servius' way of taking it, so that *nec* only negatives *turpi*, 'his not inglorious age', is harsh and artificial.]

97—100. General sense: the old horse is unfit for breeding; and unfit for racing too. [Others take *si quando ad proelia*, &c. also of breeding (proelia metaphorical): but this would be mere repetition, and he goes on to speak at length of racing.]

100. i.e. first look to his spirit and youth.

101. *artes*, 'qualities', 'powers'.

*prolemque parentum*, 'his ancestors': it is best to take *prolem* a collective noun, 'the stock', not an abstract, 'the breed', though either is possible.

102. i.e. count up among his ancestors those which have failed to win and those which have won races. The horse's 'grief' at being beaten and the 'pride' of victory is a touch of the half playful exaggeration we have so much of in the Georgics. See Introduction, p. 25.

103. *campum corripere*. *rapio* and *corripi* are common in such expressions: it is a bold and vivid way of saying 'speed over', 'scour' the plain. [For the Lucretian *nonne vides* see 250, and Introd. p. 12.]

105. *exultantiaque haurit corda pavor pulsans*, a violent and strained though forcible phrase, to suit the violent excitement it describes: 'the beat of fear pulls at their bounding hearts'.

*haurit* is literally 'drains', 'sucks'.

The same phrase is used again to describe the violent excitement of the racing oarsmen awaiting the signal (v. 138), where also 102—3 is used again.

106. *verbere* for the 'lash': abstract for concrete. So *infixum volnus* for the 'sword', *A. iv. 689*.

108—110. The idea is from Homer, *Il. xxiii. 368*, where in describing a chariot-race he says 'And at times the cars ran on the rich earth, and at times bounded into the air'.

113. *Erichthonius* (or shortened Erechtheus), ancient mythical king of Athens, supposed to be inventor of the four-horse chariot.

115. The Lapithae, a Thessalian mythical tribe, in the Pelethonian forest on Pelion, were supposed to be the inventors of *riding*.

*gyros*, 'riding in a ring'.

*dedere*, 'gave', i.e. 'invented'.

117. 'To gather his proud steps', a vivid and forcible phrase of the high action of a spirited horse.

It is rather a harsh strain of language to make the *rider* do this, as Vergil does.

118. *uterque*, of car-drawing and riding.

119. *exquirunt*, 'seek', not (as at first sight seems easier) to draw or ride, but to *breed* for drawing or riding. The subsequent context is all about the breeder, and this interpretation alone makes the sense consistent and consecutive.

120. *ille*, the *old* horse, past service now, however noble his origin and great his triumphs.

121. *Epirus*, famed for horses, *G. I.* 59 *palmas Epiros equarum*: and *Mycenae*, the capital of 'Argos the horse-feeder', as Homer calls it.

122. *Neptunus* (or Poseidon) was especially the god of horses: Hippios was one of his surnames: and the Athenians spoke of him as having endowed their land with its fine horses (*Soph. O. C.* 712).

[123—137. Feed up the male, and keep the mares on scanty diet and hard exercise.]

124. *pingui* used as subst. 'flesh': we have similar collocations in *deserta per ardua* 291, *plurimus volitans* 147.

125. *florentes*, in its literal sense 'flowery'.

127. *superesse*, 'to be strong enough': rather strained usage.

128. *ieiunia*, 'gauntness'.

129. *ipsa armenta*, i.e. the mares; which have to be exercised and kept on short diet, to make them more likely to be fertile.

133—4. i.e. at the threshing time, in the summer. This seems rather late for breeding.

135—7. 'This they do, that the fertile soil be not blunted by surfeit, nor the furrows choked and clogged, but may take eagerly the seed, and store it deep within'.

The fertility of the animals is given under the common metaphor of a field.

[138—156. When the cows are in calf, spare them work, give them quiet and the best grass. And that pest the gadfly of Lucania—which Iuno sent against Ino—you must keep off your pregnant cows, feeding them in the cool of morning or evening.]

138. *cadere*, 'to cease', 'to sink'.

141. *sit passus*, 'would suffer', potential: a gentle way of saying 'must not'; so *non quisquam moneat* *G. I.* 457.

142. *fluvios innare rapaces*, 'swim into the whirling streams' in order to drink. They must be spared all violent exertion—drawing, leaping, running, swimming.

145. *procubet*, 'falls afar'. The subjunctives are the final use after the relative *ubi*.

146. *Silarus*, a river between Campania and Lucania, flowing by the north end of the mountain *Alburnus* into the gulf of Paestum: the N.E. face of Alburnus is drained by the *Tanager*, which flows into the *Silarus*.

147. *volitans*, 'a fly'.

*asilo...oestrum*, 'the gad-fly', or large horse-fly.

148. To say that the Greeks have 'changed' the name to *oestrum* is a loose use of language, when he only means that 'oestrus' is the Greek name for the gadfly. Seneca (quoted by L.) writes (*Ep. vi. 6. 2*) that this was an example of a Greek word ousting a native Roman. In fact he treats *asilus* as an obsolete word. L. infers that it had become so since Vergil's day. But V. was fond of old words and local words, and this may be one.

149. *silvis*, 'through the woods', poetic use of local abl. without prep. *acerba* adverbial use of acc. (internal acc.) particularly used by poets with verbs of bodily action: *torva tuens*, *dulce ridens*, *miserabile insultans*, *acerba fremens*, *immane siemens*, *serum canit*, &c.

152. *monstro*, 'scourge' (R.).

The reference is to the story of Io, daughter of *Inachus*, of which Ovid's version is as follows (*Met. i. 588*): Iuppiter loved Io, but fearing the jealousy of Iuno, changed her into a heifer. Iuno begged for the heifer as a gift, and handed her over to Argus (a hundred-eyed monster) to watch. Iuppiter sent Mercury to kill Argus, and then Iuno pursued the heifer Io with a gadfly.

155. *pecori, armenta, ...hiatus*, usually as here after a pause: *G. ii. 144 tenent oleae, armentaque: A. i. 16 Samo: hic illius arma: ib. 405 et vera incessu patuit dea. Ille ubi matrem*, &c.

[157—178. The calves must be branded, and divided into breeding, working, sacrificial cattle. The working cattle train from the first: to bear the collar, to run together, to drag weights, first light, then heavy. The proper food for the calves: don't use all the milk.]

158. *gentis*, 'the stock': all careful farmers who breed must brand the young so as to see which turn out best.

159. *quos malint* is indirect quest. depending on the *sense* of the preceding line: 'They breed them...[to mark] which they prefer to rear &c.'

*submitto*, 73.

*pecori habendo*, 'for breeding'.

In these two lines he is thinking of the males: the breeding bulls, the victims, and the draught oxen. The rest (*cetera*) would be the heifers and the young oxen to be killed for meat: and these are to be sent undistinguished into the pasture.

163—5. The point of these lines is the half playful solemnity with which V. uses words rather more serious and elevated than would naturally be used of bullocks: *studium* ('service'), *hortare*, *faciles animi iuvenum* all illustrate this.

164. *iam vitulos* together: 'when but calves'.

166. *circlos* contracted (like *pocta*, *pericla*, &c.) from *circulus*: only found here.

168. *ipsis e torquibus aptos iunge parcs*, 'yoke them in pairs, fastened by the collars themselves': i. e. don't have a real yoke, or tie their horns together, but (after each is accustomed to his own collar) tie the collars together, and train them to run evenly.

170. *illis*, dat. of agent (in imitation of the Greek use with perf. pass. and aorist) commonest after participle, *regnata Lycurgo* (*A. iii. 14*), *mihi iuncta manus* (*viii. 169*), *quaesitum matri* (*ix. 565*): but

also after present pass., *malis habitantur moenia Grais A.* III. 398. See 6.

171. *rotae inanes*, 'unladen wheels': it might be an empty cart (C.) or more simply the mere framework (two axles joined by a beam), such as are used for carrying logs.

171. *summo pulvere*, 'in the surface-dust': the weight being so light.

172. He is thinking of *Il. v. 838 μέγα δ' ἐβραχε φίγυνος ἄξων βριθοσύνη*, 'the beechen axle groaned with the weight'.

173. *temo aereus*, 'bronze-plated pole' to increase the weight.

175. *vescas*, 'slender': Ovid (*Fast. III. 446*) tells us that it was a *rustic* word, used to mean 'small'. So Plin. *N. H. VII. 81* *corpore vesco sed eximiis viribus*. V. uses it again *IV. 131* for poppy seed.

176. *frumenta sata*, 'the young corn': perhaps as Servius says, the mixture of spelt, barley, vetch, and pulse known as *farrago*, 205.

[179—208. Rules for the war-horse and race-horse. Accustom them to the noise (of arms, trumpets, &c.), train them to harness, to their paces, till they fly like the ever-swifter north wind. When well trained, feed them well: not before.]

179. *studium*, 'your desire': used in this line with *ad bella*, in the next by a more natural constr. with infin.

180. The Olympian games (already referred to 19, 49) were by the river *Alpheus* in *Elis*, near an olive grove sacred to *Juppiter*, and not far from the site of an old city *Pisa*.

182. *animos atque arma*: V. is fond of such combinations of abstract and concrete: *sedem et secreta, ferroque et arte, teli nec volneris auctor, &c.*

183. *traetuque gementem ferre rotam*, 'to bear the rumbling of the dragged wheel': *traetu* abl. after *gem.*

189. *invalidus* et. Syllable long in arsis, as often in V.

*inscius aevi* is most simply taken (with C.) 'ignorant of life': i.e. simply 'inexperienced'.

192. *compositis*, 'regular'.

*sinueteque...crurum*, 'and ply with winding curves his thighs in turn': elaborate but expressive phrase.

193. *laboranti*, the 'seeming effort' is due to the strong but *repressed* movement of the trained horse.

*cursibus auras vocet*, 'challenge the breezes with his speed'.

194. The rhythm expresses the bounding gallop when the pressure is removed.

196. *Hyperborei* are the fabulous Homeric people who live 'beyond the north wind'. Here it is a poetic term for 'North'. So 381. IV. 517.

*densus* generally taken to mean 'strong', 'with force concentrated': but it is probably a poetic rendering of the *look* of a storm from the north, with close packed clouds: hence the north wind is himself called 'thick'.

197. *differt*, 'spreads': not 'scatters', 'disperses', as some take it, because that would not make sense with *Scythiae hienes*: for the poet must mean that the 'Scythian storms' are *brought*, not *dispersed*,

hy the north wind. In Luer. 1. 272 *ingentesque ruit naves et nubila differt*, the use is ambiguous.

*arida*, 'rainless'.

198. 'The floating fields', or 'watery plains', is Lucretian for the 'sea'.

201. The simile describes the storm-signs in order: first the clouds overcast the sky from the north: then 'light gusts' over the corn and the sea: then the tree-tops rustle and 'long breakers' come in: *last comes Aquilo and sweeps land and sea*.

202. *hinc*, 'afterward', 'soon': the previous description (up to the simile) having dealt with his training: now, the training over, the horse will be good for race or war—which he expresses in his usual ornate way.

*Elei*. See 19.

203. *aget*, 'force', 'pour'.

204. *mollī*, 'docile'.

*essedum*, the Celtic war-chariot, used by Gauls and Britons: it is a Celtic word. *Belgae* were Gauls of the north.

205. *crassa farragine*, 'rich mash', *farrago* being a compound of various kinds of fodder, mostly poorer sorts of grain.

206—7. i.e. if you give them mash before taming.

208. The *lupatum frenum* (or *lupatum* merely) was a curb jagged like a wolf's jaw. Ovid and Martial also use the word as a substantive: Horace *Od. 1. viii. 6* has 'lupatis temperet ora frenis'.

[209—241. Keep both cattle and horses from the female. Description of a fight for a cow, between two bulls. The defeated one goes away alone, and practises to renew the battle.]

209. *industria*, 'care', on the part of the heifer.

214. *satura*, 'abundant', 'plentiful': i.e. where there is plenty of fodder.

216—7. It is better to read these lines without stop, so that the whole sense is:—

'The female with the sight of her inflames him and wastes his strength, nor suffers him to remember woods nor pasture,—and sweet indeed are her charms—and often &c.'

This use of the pronoun, grammatically superfluous, is common in Vergil for emphasis: particularly in this concessive sense with *quidem*, or *tamen*: e.g. *A. v. 186* *scopuloque propinquat, nec tota tamen ille prior*: *ix. 790* *nec tendere contra (ille quidem hoc cupiens) potis est...* 1. 3 *Lavinaque venit litora, multum ille...iactatus...*

Otherwise, if we put a stop at *herbae* (with C. and others), *et*, 'even', comes in awkwardly, and the whole sentence is much less natural.

219. *Sila*, a large wooded range in S. of Italy reaching to the straits of Messina. The MSS. here give *silva*, a natural corruption: but Servius quotes the reading *Sila*, and the passage in *A. xii. 715—722*, which is clearly imitated and elaborated from this, makes *Sila* highly probable if not certain.

222. Note the weighty sound, mass thrusting against mass.

223. *longus Olympus*. Vergil is imitating Homer *μακρὸς Όλυμπος*: but Homer meant the 'high mount', while Vergil's phrase is poetic for

the 'far-stretching heavens'. Olympus even in the Odyssey had ceased to be the earthly mountain: and was regularly used by after-poets for heaven.

224. *bellantes* in prose would be dat. or gen.: but in poetry the use of acc. inf. is looser.

228. Note the characteristic touch of pity and pathos in *stabula aspectans*.

230. All the best MSS. have *fernix*, which R. F. L. retain: but elsewhere *pernix* means 'nimble', 'swift': and so Vergil himself uses it, *pernicibus alis* A. IV. 180: *pernicibus ignea plantis* XI. 718: and in this book 93. The attempt to give it a new meaning 'persistent' (*perniti*) is neither suitable to the sense, the usage, or even the derivation. On the other hand the early correction *pernox* (adopted by H. F. W. C. K. &c.) gives the sense required.

*instrato*, neg. adj. 'un-spread', i.e. 'bare': the only instance of this use.

232. *irasci in cornua discit* (lit. 'learns to rage into his horns'), a bold and powerful phrase translated from Eur. *Bacch.* 743 κὰς κέπας θυμούμενοι: it describes the lowerings and thrustings of the head, the well-known first signs of anger in a bull, 'and learns to threaten with angry horn, leaning against a tree, and vexes the winds with thrusts, and pawing up the sand prepares for battle'.

236. *signa moveri*, military metaphor, half playful: 'breaks camp' (R.).

238. *sinum*, 'the fold', a beautiful word for the long curving wave.

The unusual rhythm of these lines with the late pauses and light caesuras expresses the suspense and breaking of the wave.

241. *alte subiectat*, 'tosses on high'.

[242—283. Great is the power of love on all. The lioness: the bear, the boar, the tiger, nothing will stop a horse. What of man? He fears nor night nor sea nor storm. Leander will seek Hero. So the lynx, the wolf, the dog, the stag. More excited than all are the mares: tale of their being impregnated by the wind: and the superstition of the *hippomanes*.]

242. Notice the *-que* superfluous and elided before next line: Vergil often has some reason for this metrical peculiarity in the sense: e.g. I. 295 *decoquit umorem* suggests boiling over: A. IV. 629 *pugnent ipsique nepotesque*, of unending feud: G. III. 377 *congestaque robora totasque...ulmos*, of the huge firewood.

245. *non alio*, 'no other' than the time of pairing.

247. *informes*, 'shapeless', 'unwieldy'.

249. *male erratur*, i.e. 'tis ill to wander': pass. impers. of motion-verbs, a common Lat. idiom.

250. *nonne vides*. See Introduction, p. 12.

251. Construction after Vergil's manner (much developed later) is artificialised: 'odor' the scent (of the mares) is half personified, and brings 'the well-known whiffs' (*aurae*).

254. Common poetic exaggeration: 'seizing and whirling mountains in their tide'. So Ilioneus hurls *ingenti fragmine montis* A. IX.

569: the Trojan war is the 'clash of Europe and Asia' (VII. 224): Allecto the Fury has 'a thousand names', VII. 337, &c.

255. *Sabellicus*, i. e. the boar from Sabine Apennines.

256. *prosubigit*, 'ploughs up in front'.

257. *hinc atque illinc*, 'on either side': *durat*, 'hardens', evidently by rubbing. It was an old superstition (found as early as Aristotle *Hist. An.* vi. 17) that the boar deliberately hardened his skin for battle by rubbing against trees and daubing himself in the mud. Pliny repeats the statement.

258. *quid*, in climax, often without the verb.

259. *abruptis*, 'bursten': choicer word for pres. part. 'bursting', so *rupto turbine* *A.* II. 46: XII. 451 *abrupto sidere*.

The whole description (a fine example of the emphatic grand style) refers to the well-known tale of Leander who swam every night across the Hellespont to visit the maiden Hero whom he loved: till one night he was drowned.

263. *super*, prep. 'on his cruel pyre', is the simplest way of taking it: in *A.* IV. 308 *neq; moritura tenet crudeli funere Dido* we have a very similar line differently constructed, as often happens in V.

264. The lynx is sacred to Bacchus as being one of the wild beasts that drew his car on his Indian triumph-journey: tigers and panthers are also spoken of.

267. *mentem dedit*, 'inspired'.

The story was that Glaucus, son of Sisyphus, kept racing mares at *Potniae* in Boeotia, which were not allowed to breed. Venus wroth with him, as having been slighted, made the mares go mad and devour him.

269. *Gargara*, highest peak of the famous range of *Ida*.

270. *Ascanium*, a stream that carries the water of a lake in Bithynia into the Propontis.

275. The ancients believed that mares could be made pregnant by the wind: the most scientific of the ancients, Aristotle, says, *Hist. An.* vi. 18:—'They are said to be filled with the wind...and when this happens they run away from the rest of the herd...neither to the East nor West, but to the North or South'.

277—8. *Eurus*, 'East wind', *Boreas*, 'N. wind', *Caurus* (or *Corus* *A.* v. 126), 'N. W. wind', *Auster* (scorcher), 'S. wind'.

Note *Borean*, Greek form: so *Hectora*, *Naxon*, *Anchisen*, *Sidona*, &c.

280. 'Then it is, that what the shepherds truly call *hippomanes*, a foul issue, drips slowly from their groin'.

The emphasis of this line (in *denum* and *vero*) is controversial. The same name 'hippomanes' was given to a tubercle on the forehead of a foal at birth, which was a powerful love charm ('nascentis equi de fronte revolus Et matri praereptus amor' *A.* IV. 515). The mare devoured it if allowed to do so, and if not went mad.

Vergil implies that the *real* hippomanes was this discharge from the wind-impregnated mares, which was likewise used in witchcraft. Aristotle gives the name to both.

282—3. *noverca*, 'stepdame', the typical poisoner. The end of this, and the next line, occur *G.* II. 128. In line 283 *non innoxia* looks as if the hippomanes was a poison as well as a charm.

Notice *miscuerunt*: so *stelerunt*, *tulerunt*, *dederunt*.

[284—294. But time is short: it remains to tell of sheep and goats.]

285. *amore*, 'love' of my theme.

286. *armentis*, 'herds', of cattle and horses.

287. *agitare*, 'treat of'.

289. *animi*. There is a difficulty about the explanation of this case. If it were only used in such phrases as *amens animi* (IV. 203), *praestans animi* (XII. 19), we could explain it as the genitive of relation: the 'thing in point of which' the adj. is applied. This genitive Vergil uses a good deal, no doubt in part from the influence of Greek where it is common.

But *animi* is also used with verbs and participles: thus *angere animi* (Cic. *Verr.* II. 34), *cruciare animi* (Plaut. *Mil.* 1062, 1280, &c.), *ne fallit animi* (Lucr. I. 136), *pendere animi* (common in Cic.). It is also used with a large number of adj., much more frequently than other genitives: thus, *anxius*, *caecus*, *dubius*, *egregius*, *felix*, *integer*, *lassus*, *maturus*, *praeceps*, &c.

The conclusion is strongly probable that this is a survival of the locative (well known in *humi*, *domi*, *cordi*, &c.), and that it simply means 'in the mind', not 'in respect of mind' (gen.). It is just in such words as these that the locative use would become ingrained in the language, and remain, when the locative case elsewhere disappeared, and the locative meanings were rendered by the abl.

See the complete note on the word in Roby's *Lat. Gram.* 1321.

*verbis ea vincere*, 'to treat these themes with success'. The phrase is Lucretian, see Introduction.

291. *Parnassus*, the muses' mountain, *Castalia*, the muses' spring.

292. *iugis*, 'over the heights', poetic local abl.

[295—338. Housing of sheep in winter, food and water and folds for goats, use of goatskins. Goats will come home of themselves, so their stalls should be comfortable and food good. In spring both flocks go out to pasture. In the heat, seek water and shade: later give them more water and then food again till evening.]

294. *Pales*, line 1. There is perhaps a certain playfulness in the extra solemnity which Vergil assumes when he is going to speak of sheep and goats—the most difficult part of the farmer's breeding (288). This idea is confirmed by the stately expression *Incipiens edico* in the next line.

295. *edico* with acc. inf. instead of *ut*: see on 46.

296. *dum* with present in the sense of *till* is rare; cf. Ter. *Haut.*

IV. 7. 5 *tu hic nos dum eximus opperibere*.

297. *felicum*, 'fern' (*felix* seems to be the true classical spelling).

299. *podagra* (*ποδ-* foot, *ἄγρ-* seize), 'foot-rot'. It is usually employed of human beings and means 'gout'.

302. *ventis*, obviously the northerly wind, as it is 'turned to the south' (*ad medium conversa diem*, 303).

303. *olim* should perhaps be taken with *frigidus* (as K.): 'when Aquarius oftentimes cold is now sinking', &c.

304. *Aquarius*, 'the Waterer', is the sign of the zodiac so named; the stars which formed the constellation set in the middle of February.

*extremo inrorat anno*, 'bedews the closing year', because Aquarius was so named as belonging to the rainy season, and the old Roman year ended with February.

305. *hae*, 'goats': the other reading *haec* not such good sense.

306. General sense: goats are equally useful, though the best sheep may be very precious.

*Milesia*. The fleeces of *Miletus* (rich Greek town on the coast of Caria) were famous, as were the purple dyes of *Tyre*.

*magnō mutentur*, 'are sold for a great price'.

307. *incocta rubores*, 'steeped in the dyes', the accus. being the Greek use of the acc. after a passive, which is really an elastic extension of the active objective acc. to the *passive voice*.

Thus the Greeks say:

Active	Passive
<i>ἐπιτρέπω σοὶ τὴν ἀρχήν</i>	<i>ἐπιτέτραψαι τὴν ἀρχήν</i>
<i>ἔγγράφω τῷ δέλτῳ ξυνθήματα</i>	<i>δέλτος ἔγγεγραμμένη ξυνθήματα</i>

This usage the Roman poets imitated, as well as the acc. after the middle, which they very likely did not distinguish from the other. Other instances of the acc. after passive are *fusus barbam* A. x. 838: *inscripti nomina regum* Ecl. III. 106: *per pedes traiectus lora* A. II. 272: *caesariem effusae* G. IV. 337: *caeruleos implexae crinibus angues* G. IV. 482.

308. *hinc*, from the goats.

310. *pressis mammis*, i. e. at the next milking.

312. *Cinypii hirci*: the goats of the river Cinyps, in the north of Africa, running into the Syrtis, were a good breed.

*tendent*, 'they shear', i. e. the shepherds: nom. omitted because easily supplied.

313. *usum castrorum* is illustrated by a passage in *Silius Italicus* (III. 276), who describes the *Cinypii*, when in camp, as 'covering their shoulders with the coarse skin of the goat'.

314. *Lycaeus*, mountain in Arcadia.

317. The rare rhythm of the overhanging spondee, *ducunt*, expresses almost playfully the slow approach of the she-goats heavy with milk.

320. *virgea*, 'of shoots': he had spoken of *arbutus* (301) as the food for goats.

324. *Lucifer*, 'the Light-bringer', was the Roman version of *φωσφόρος*, the Greek name for the morning-star (the planet Venus).

325. *carpamus*, used like *carpere prata*, *carpere aethera*, *carpere litora*, 'let us range'. So G. IV. 311 *uera carpere*.

327. *sitim collegerit*, 'has gathered thirst', picturesque personification: 'the fourth hour of heaven' is ten o'clock, by which time the Italian summer sun is very hot.

330. *ilignis*, no doubt conduits and troughs made of ilex wood would last longest. The ilex is a common Italian tree, and the wood is hard and close.

332. *Iovis*, the oak was sacred to Jove.

(Notice the long syllable, by stress of the foot, before vowel.)

335. *tenues*, 'the thin stream' which ran down the ilex-conduit.

337. The moon is (poetically) the source of dew.

338. 'And the shores echo the halcyon's cry, the thickets the warbler's song'.

The accusatives are a kind of extended cognate, where an allied notion is substituted for the true cognate. Similar expressions are *saltare Cyclopa* (Hor.), 'to dance (in character of) Cyclops', *vox hominem sonat*, 'voice sounds human,' *A. I.* 328.

The *alcyone* or *alcyon* is generally identified with the kingfisher; and the author of the delightful book 'A Year with the Birds' points out that the description of the alcyon both in Pliny and Aristotle agrees with the appearance of the kingfisher.

The same authority gives reason for thinking the *acalanthis* is not, as traditionally translated, the goldfinch, but more probably one of the 'warblers', the reed-warbler, or sedge-warbler, or willow-wren.

[339—348. The immense pastures of Africa: flocks often unsheltered a month at a time.]

340. *mapalia* were the huts of the Numidians, and are thus described by Sallust (*Jug.* 18): 'the houses of the rustic Numidae, which they call *mapalia*, rather long, with curved sides, resembling the hulls of ships'.

*m. raris habitata tectis* is Vergilian and elaborate for 'scattered huts'.

343. *hospitiis*, 'shelter'.

345. *Amyclae* in Laconia; the Laconian dogs were famous, as were also the *Cretan* archers.

These are good examples of the 'ornate' or 'literary' epithet, intended rather to remind the reader of Greek poetry than to express the actual truth. Thus the acorn is 'Chaonian', the bow 'Parthian', the myrtle 'Paphian', the poppy 'Lethean', &c. See Introduction, p. 19.

347. *iniusto*, 'cruel'.

*hosti*, dat. in relation to the whole sentence (ethic): 'and before the foe unawares he stands in line, his camp pitched'.

[349—383. Far different in Scythia and the north. Description of a northern winter: hard frost, frozen wine, icicles on the beard, cattle and stags lost in drifts: hunting in the snow: merry life in underground caverns, with good fires, drink and games.]

349. *at non*, i.e. 'not thus' they do. The verb easily supplied. So *G. IV.* 530, *A. IV.* 529.

*Maeotia*. The sea of Azov was called *Maeotis palus*.

These names Scythian, Macotian, *Hister* (the Danube) and *Rhodope* (the mountain range of Thrace nearest the sea) are simply expressions for the *North* borrowed from Greek.

351. *redit*, 'turns': for the Rhodope range has an easterly branch as well as a northerly.

*axis*, 'the pole', often for the north: so *G. II.* 271 *quae terga obverterit axi*.

355. *septemque adsurgit in ulnas*, 'heaped seven ells high' (R.). With characteristic love of variety he says the 'earth rises' with the snow.

357. *pallentes*, 'dim': similarly the word is often used of the under world.

359. *Oceani*. This passage is a Homeric imitation (*Od. xi. 14*, 'There is the land and city of the Kimmerioi, covered with mist and gloom: nor ever doth Eelios look on them with his beams, neither when he mounts the starry sky, nor when he returns again to the earth from heaven') and Oceanus has here its Homeric meaning, the river which formed the boundary round the world. So below, IV. 233, *Oceani amnes*.

361. *ferratos orbes* is explained by *plaustris*: the 'iron-shod' wheels and the 'broad' wains are mentioned to give an idea of the thickness of the ice that bears them.

364. *umida*, i.e. which are *usually* so, 'the liquid wine'.

365. *vertere*, *intrans*. Vergil uses many such verbs *intrans.*, e.g. *addo*, *misceo*, *pono*, *roto*, *sisto*, *supero*, *tendo*, *urgeo*, *volvo*, &c.

Note the *perfects* of habitual occurrences (*gnomic*, in imitation of the Greek aorist).

370. *mole nova*, 'strange mass', gives the picture of the poor stags helpless, bewildered, and astonished by the new-fallen snow.

372. *puniceae formidine pennae*, 'the scare of the purple feather', refers to the custom of erecting at the avenues of the wood lines with gaudy fluttering feathers, to keep the game in, and drive them into the snares. This structure was appropriately called *formido*, 'a scare'.

The line recurs slightly varied *A. XII. 750*.

373. *montem*, of snow.

377. *totasque*, see note on 242. *advolvere* *gnomic*.

380. 'Mock the vine-juice with yeast and sour service-berries', presumably *fermentum* referring to 'beer' and the *sorbis* to a thin 'home-made' wine of service. (Others take it as one drink, *fermento et sorbis hendiadys*.)

381. *Hyperboreo*, 196.

*septem...trioni*. *Trio*, originally said to be *ter-io*, a plough-ox: and the name *septem triones*, 'the seven oxen', was given to the constellation of the Great Bear. Hence a new word was coined *Septemtrio* for the 'Great Bear' or the 'North': and finally the *two* Bears were called *gemini Triones*. The true meaning of *trio* was of course lost.

382. *Rhipaeo*. The unknown and imaginary mountains in the extreme north were called 'the Rhipaean hills': afterwards when the geography became better known they were identified with hills near the source of the Tanais (*Don*) in Central Russia. So IV. 518.

383. *velatur corpora*, 'shroud their limbs', the Vergilian imitation of the middle voice of Greek verbs: so *Aen. II. 722 insternor pelle*, 749 *cingor*, 'I gird myself', III. 405 *velare comas, formam vertitur* IX. 649, &c. &c.

See also note on 307.

*saetis*, 'bristles', unusual word for 'shaggy hide'.

[384—393. If wool is your object (sheep), beware of calthrops &c. Choose best fleeces: beware of a ram (however white) with a black tongue. Story of Pan and Luna.]

384. *lanitium*, 'wool-growing'.

385. *lappaēque tribolique*, 'burs and calthrops', prickly weeds.

Notice *-quē* (imitated from Homer, e. g. Λάμπον τε Κλύτιόν τε), frequent in Vergil in this place of the line, usually before double consonants, as *aestusquē pluviasque*, *terrasquē tractusque*, *ensemquē clipeumque*, *fontesquē fluviosque*, &c.

The prickles would tear and spoil the fleece: the over-rich food would make it coarse.

386. *continuo* here seems to mean 'first', as *G. I. 169*. It properly means 'without break or pause'.

387—8. The ram that is white all over (*ipse*), if he is black in his tongue only (*tantum*) must be rejected. Aristotle says, *Hist. An. VI. 19*, 'The lambs are white or black according as the veins under the ram's tongue are white or black'.

391—3. One story was that Pan, 'the god of Arcadia', beguiled the moon-goddess to follow him into the wood, by changing himself into a ram with a white fleece.

Vergil however seems to follow a version rather different: that he won her love by the gift of a white fleece.

391. *si credere dignum est*. Vergil redeems the grotesqueness of the story by these half apologetic words. So *A. VI. 173* of the likewise rather grotesque tale of jealous Triton drowning Misenus,

*aemulus exceptum Triton, si credere dignum est,*  
*inter saxa virum spumosa immerserat unda.*

[394—403. If milk your object (goats), instructions about food. Salt herbs make them thirsty. Milk pressed, and either sold or stored.]

396. *hinc*, from the salt.

398. *iam excretos*, 'from their birth', lit. 'already when born'. *excretus*, an unusual word, from *excerno*, 'to put away out'. [Others less well take it from *exresco*. K. P. R. read *etiam* from one MS., which improves the rhythm: but *iam* is wanted for the sense.]

399. *prima* adverbial (as so often with adj. of position), 'from the first'.

The 'iron-pointed muzzles' prevent the kid from sucking, because naturally the she-goat objects.

401. *premunt*, for cheese.

402. 'The shepherd before dawn bears away in baskets to the town'. I follow W. L. K. in adopting Scaliger's *exportans* for *exportant*.

[If with C. we retain the latter, *adit oppida pastor* becomes so very harsh a parenthesis: and the corruption is easily explained by the influence of *premunt*, *contingunt*.]

It also makes better sense if we put a stop (with K.) at *lucem*, understanding *premunt*: there is no likelihood in the antithesis 'they press what they milk at dawn, and sell what they milk at evening'.

403. *contingunt* (like *parco*) expresses the *small* amount required, 'a touch of salt' as we say.

[404—413. Dogs and their food: useful for hunting wild asses, hares, deer, and boars.]

404. *suerit* jussive, the ordinary tense after neg.

405. *Spartae*, 345. Molossian dogs (from Epiros on N.W. coast of Greece) were also famous.

406. Whey is called 'rich' or 'fat' by an obvious metaphor.

408. He calls them *impacatos*, 'rebels', because those who had fought the Romans and refused to settle would be just the men to become fierce mountain brigands.

*a tergo*, the attack being secret and unexpected.

*Hiberos*, 'Spanish'.

409. With a poetic licence, Vergil speaking of Italian farming talks now of protection against the thieves of the Pyrenees, now of hunting the (Asiatic) wild ass.

411. *volutabrum*, 'wallowing-lair'.

[414—439. Smells to keep off snakes: the various kinds: viper, *cobuber*, Calabrian snake: the latter dangerous in hot dry weather.]

415. *galbanum* was an Asiatic gum: this precept is from Nicander, see Introduction, p. 17.

*chelydros*, Greek word, 'water-snakes'.

417. *caelum*, 'the daylight'.

421. *colla*, acc. respect.

423—4. The elaboration of phrase here is meant to suggest the intricacies of the beast.

'When his mid-coils and trailed tail unwinds, and the farthest spire writhes slow along'.

425. *Calabria* is the wild mountainous region of S. Italy.

430. *atram ingluviem*, 'his black maw', *ingluviem* properly the crop of a bird.

436. *nemoris dorso*, 'a wooded ridge': imitated by Hor. 2 Sat. vi. 91.

437—9. Vergil uses these phrases again in a simile, *Aeneid* II. The idea of the snake bringing up a family is all imaginary.

439. *linguis micat ore*, 'quivers with his tongue in his mouth': *ore* local poetic abl.; the two ablatives rather unusual.

[440—477. Diseases. The scab: comes from cold, dirt, wounds. Wash them: use olive-lees, sulphur and drugs: pitch, bitumen and herbs. Best of all, lance the sore. If fever comes on, bleed the sheep's foot. Signs of disease: they seek shade, lie down to eat, walk slow. Kill the diseased animal to prevent contagion. The danger of spreading plague: warning of the great Alpine disaster among sheep.]

442. *altius ad vivum persedit*, 'has soaked through deep to the quick', i. e. through the wool down to the flesh.

447. *secundo amni*, 'down the stream': *secundus* properly participial, from sec-, 'to follow', and used of a current of air or water going with you. For the form *amni* see below note on IV. 164.

448. *amurca* (Greek word *ἀμοργή*), 'olive-lees', a watery substance in the olive, which was strained off the oil.

449. *spumas argenti*, 'silver scum', a kind of slag or refuse that scums off in the meltings of ore from silver-lead mines.

*vivaque sulfura Idazasque*, an unusual hypermeter or extra syllable, elided before next line, like 242, above, but much stronger instance. Others read *et sulfura viva*: but there is good MSS. authority, and Servius, in favour of the text. A similar ending *arbutus horrida* *Et* occurs G. II. 69, also with various reading in ordinary metre.

450. *Idaeas*, Ida in the Troad being famous for pines.  
*pingues unguine*, 'rich' (i.e. soft) with oil.

451. *scilla*, 'squill': one of the bulbous plants, long used as a drug.  
*elleboros*, 'hellebore', the famous ancient herb, supposed to cure madness.

*graves*, probably 'strong-scented'.

452. Notice the characteristic diction, the words being all rather strained and emphatic. 'Nor is there any help more potent for their troubles', *fortuna* being used of a successful chance or attempt to deal with the disease: *praesens* in a sense resembling its common use of a divine aid or interposition: *A. XII. 152 si quid praesentius audes: id.*

245 *signum quo non praesentius ullum*.

454. *tegendo*, 'by hiding', i.e., if it remain hidden.

455. *medicas*, 'healing', 'skilled', so *A. XII. 402 medica manu*. The word was doubtless originally general in sense, of any skill (connected with *medi-tor*), and afterwards specialised to the healing art.

458. *arida*, the 'parched' fever, a slight transference of meaning, but natural and effective.

460. *inter ima pedis*, i.e. between the hoofs.

461. *Bisaltae*, a Thracian tribe near the river Strymon.

*Geloni*, a Scythian tribe N. of the Borysthenes or Dnieper, i.e. in the S. part of Russia.

462. The Bisaltian flies to Rhodope (349), the Geloni to the 'desert of the *Getae*', a Scythian tribe N. of Danube, in the modern Roumania.

463. The practice of drinking mares' milk and horses' blood is ascribed to various savages by the ancients (*Hor. Od. III. 4, 24*, *Hom. II. XIII. 5*).

466. *extremam* predicative, 'and lag behind'.

467. *solam* gives the contrast with the healthy flock.

*decedo* with dat. 'to give way to', 'to retire before'.

468. *culpam*, 'the mischief', rather strained sense.

470—1. 'Not so swiftly sweep the gusts over the sea bringing the storm, as the plagues of cattle come swarming'. *tam creber* corresponds to *quam multae*, and the point of the simile is the quick succession of the plagues.

472. *aestiva*, 'summer pastures': the word is a metaphor from a camp, 'summer quarters'.

474. *tum sciat...si quis...* 'he could tell of it,...whoso should see...', rather a stately-poetic way of quoting his instance. As he proceeds to describe at length, there had been some time before (*nunc quoque post tanto*) a destructive cattle plague in the Tyrolese Alps (*Norica*) extending as far as *Timarus* (a small river at the head of the Adriatic between Trieste and Aquileia, *A. I. 244*) which is called '*Iapys*' from the *Iapydes*, a tribe living a little more to the west, in S. Pannonia.

478—end. Description of the terrible plague: The victims died at the altar: no proper entrails for omens: no strength or blood in the animals. Calves died at pasture: dogs, pigs, horses. Signs: could not eat or drink: cold sweat: dry skin: fever, gasping breath, bleeding at the nose. Sometimes cured with wine through funnel: sometimes made

worse: went mad, gnawed their own flesh. Bulls fell dead in the act of ploughing: though their fare had been simple and wholesome. No cattle for sacrifice: no ploughing: all animals forsake their nature. Wolves fly away, timid deer approach, sea beasts seek shore; seals swim up the river. Snakes and birds perish: the wisest are at fault. It gets worse and worse: the very carcases are useless: the wool cannot be shorn or woven: if it is worn, it brings the plague on the wearer.]

478. *morbo caeli*, 'from the infected heavens': so *A.* III. 137  
*corrupto caeli tractu.*

483. *sitis*, 'fever'. *adduxerat*, 'had shrivelled': so we speak of skin being 'drawn up'.

485. *colapsa*, 'sapped', 'dissolved'.

487. Both victim and priests had a sacred band of white wool (*inula*) wreathed with a white ribbon (*vitta*).

490. *inde*, 'thence', i.e. from that victim.

*fibrae*, the 'threads' or fine ducts at the extremity of the liver: the appearance of these fibrae (presumably if unduly large or abnormal) was one of the worst signs in augury.

492-3. Emphasis on *vix* and *ieiuna*: the meagre and diseased victims had hardly any blood to shed.

496. *blandis*, 'gentle', to mark the contrast. A Lucretian epithet.

497. Note the compressed style: the line describes the *cough*, (*tussis*), the *gasping* (*anhela*), the *choking* (*angit*), and the *swollen* (*obesis*) throat.

498. Heyne, P. and others join *studiorum atque immemor herbae*: but *infelix studiorum* (C. K. L. W. F. &c.) is more like Vergil, lit. 'unlucky in respect of his efforts', i.e. his eager exertions (in the race) which brought him glory (*victor equus*) end in a miserable death. We may translate 'hapless for all his effort'.

499. *fontes accus.* according to the sense: *avertitur* being equivalent to 'deserts'. Similarly we find *exeo*, *egredi*, *elabi*, *erumpo*, *evaguri* &c. with acc. (See Roby 1121.)

500. *incertus*, 'fitful'.

*ille quidem*, 'a sweat that is cold when death is near': for the use of pron. see 217.

502. Notice the accumulation: he means 'hard to the touch', but both ideas are varied and expressed twice.

504. *crudescere*, 'grows fierce', lit. 'hard', of fruit &c.

506. It is the groan which in common speech is 'heavy': but V. with characteristic variation elaborates the phrase.

508. *obsessas*, bold word for 'stopped', 'choked'.

510. *Lenaeos latices*, 'wine', from Lenaeus name of Bacchus ( $\lambda\eta\pi\beta\delta$  'winepress').

511. *furiis refecti ardebant*, sharply antithetic phrase: the 'new strength' was only the 'fire of frenzy'.

513. The prayer (to avert such ills from the good and send such madness on their foes) is to point the horror of the dying horse devouring himself.

514. *nudis* completes the horror: it suggests the mad horse drawing back his lips and 'baring' his teeth.

518. *maerentem fraterna morte*, characteristic touch of sympathy with the animal: the two oxen who form the yoke are 'brothers' and one mourns the other.

522. *electro*, ηλεκτρον, originally 'amber' (so probably in Hom.), afterwards an alloy of gold and silver fancifully named after it, from the colour. Vergil here doubtless means 'amber'.

*ima solvontur latera*, 'his flanks fail under him' (R.).

524. *devexo*, 'drooping'.

526. *Massica*: Massicus was a mountain in Campania, in the volcanic district, at the foot of which grew the famous Falernian wine.

527. *repostae*, 'renewed', 'replenished': a reference to the various courses (*fercula*, 'trays') which formed the Roman *caena*. Suetonius praises Augustus for never having more than *six* *fercula*. The touch of half playful satire with which Vergil contrasts the wines and delicacies of a rich man's feast with the simple fare and life of the poor cattle is effective and even pathetic. Compare the famous passage *G.* II. 461 'Si non ingentem foribus domus alta superbis &c.'

529. *exercita*, 'driven'. Lucretian word of swift motion.

531. *tempore non alio*, 'never before' this disastrous plague.

532. *quaesitas*, 'were lacking': sought for, and *had* to be sought for.

*sacra Iunonis*. V. is thinking of the Argive rite, wherein the priestess of Hera (Iuno) was drawn in a car by two white cattle to the temple. It makes no difference to the poet that the plague was in Austria.

*uri* were the wild cattle of Italy: 'buffaloes'.

533. 'The high treasury' is only a picturesque expression for 'temple', which usually had a vault or closed chamber to keep the gifts.

536. *contenta* (from *contendo*, Lucretian word and use), 'straining'.

537. *insidias explorat*, characteristic variation of phrase: he means 'no prowling wolf lies in wait', but he says 'prowls his ambush', *insidias* being a kind of extended cognate.

538. *acrior cura*, the 'sharper trouble', is of course the plague.

543. *proluit*, 'washes up'.

544. *curvis latebris* from II. 216, where the poet explained that snakes found shelter in the 'winding' waterworn hollows of the limestone.

545. *adstantibus*, 'erect', unusual meaning. L. quotes Plaut. *Most.* 324 'cave ne cadas: asta'.

546. *non aequis*, 'unkind', like the common use of *iniquus*.

547. The beautiful fancy of the dead bird 'leaving its life in the sky' is repeated *A. v.* 517.

549. *artes*, 'skill', of the healing art, as the next line shews.

550. *Chiron*, centaur, son of Saturnus and the nymph *Philyra*, v. 93 (here for metrical reasons I'hill.), taught by Apollo, and renowned for skill in medicine, among many other accomplishments.

*Melampus*, son of *Amythaon*, renowned as the first seer and first physician.

To say these 'masters' *cessere*, 'were of no avail', is only an artificial way of saying that no healing skill was of any avail.

552. *Tisiphone*, a Fury, who here (as *A.* vi. 67) executes the vengeance of the gods, a judgment from whom the plague is supposed to be.

556. Imitation of Lucretius vi. 1144 'inde catervatim morbo mortique dabantur'.

559. 'Nor could any wash clean the flesh with water, or master it with fire': he means neither water nor fire could remove the taint; but the language is highly strained, especially the word *aboleo* prop. 'to destroy'.

561. *inluvie*, 'issue'.

562. *nec telas—putres*, 'nor handle the rotten webs'. The whole sense is: the wool cannot be shorn (561) nor woven (562), nor safely worn (563—6).

564. *papulae*, 'pustules'.

565. *sequebatur*, 'ran down'.

*longo tempore* abl. to describe 'in the course of' no long time. With *moranti* acc. would be usual.

566. *sacer ignis*, 'the holy fire', was the name given by the Roman physicians to a red eruption on the skin, by some identified with erysipelas. In the Lucretian description of the plague, the eruption of the *sacer ignis* is likened to that of the plague.

#### BOOK IV.

[1—7. Subject: bees, their little state, kings, people, character, pursuits, wars.]

1. *aerii*, 'heaven-dropt' honey. Referring to the old superstition that the honey fell like a dew from the sky on the leaves, whence the bees gathered it.

In the golden age this honey was plentiful; and ceased to be so when the golden age ended (*mellaque decussit foliis G.* i. 131): but when it returns will again abound (*durae quercus sudabunt roscida mella Ecl. IV. 30*). The notion arose no doubt from the substance called *honey-dew*, a sweet secretion of aphides much sought after by bees and wasps and ants.

3. *levium rerum*, 'of a little state'. There is a playful irony all through this book in the language used of bees: the poet intentionally uses the high-sounding phrases which would naturally be employed to describe human society. See Introduction, p. 25.

7. *laeva*, 'unfavourable', 'stern', the usual sense (*si fata deum si mens non laeva A. II. 54*: *laevo* contrastat lumine x. 275, &c.), opp. *dextra*.

[Servius followed by some edd. says it means the opposite, 'favourable': because certain signs (e.g. thunder *A. II. 693*) on the left were favourable: but in such places it means simply 'left'.]

8—50. Choice of place for hives: sheltered from winds, beasts, lizards, birds: if there is water, let there be bridges and stones: and

fragrant herbs. Narrow opening, to avoid heat and cold: the bees themselves caulk the chinks, and may be helped to do so. Avoid strong smells near at hand, as yews, burnt crabs, swamp-miasma: and don't choose echoing places.]

9. *sit*, final use of subj. after rel.

11. *insultent*, literally, 'trample'.

14. *pinguibus a stabulis*, 'the rich stalls', playfully as above, 3. *meropes*, 'bee-eater', a swift-flying insectivorous bird of the swallow kind.

15. *Procne* was the daughter of Pandion wife of Tereus; she revenged herself on her husband (for violence done to her sister *Philomela*) by slaying and serving up to him their son *Itys*. The two sisters pursued by Tereus were changed into birds.

*Procne* in the Greek story is the nightingale, and her song is a lament for *Itys*: but here (and Ovid *Met.* vi. 669) *Procne* is the swallow.

16. *ipsas*, the bees.

17. *nidi*, 'brood': the plural often used for the *young in the nest*: so *nidis loquacibus A.* XII 475: *nidos dulces A.* V. 214.

*inmitibus*, 'cruel' from the point of view of the bees.

21. The 'kings' are what we call more accurately 'queens'.

22. *vere suo*, 'their own, their beloved spring', a pretty imaginative touch: so *sopor suus* below 190.

23. *invitet decadere*, 'tempt them to take refuge'.

28—9. 'If perchance while they linger swift Eurus splash them with rain, or plunge them in the mere'.

The last line is again playfully grandiloquent.

31. *serpulla*, 'thyme': *thymbra*, 'savoury'.

All the plants are sweet and 'strong-scented'.

34. Read with the best MSS. (and R. L. P.) *alvaria*, as *alvus* is the regular word for 'hive' in Varro, Pliny, and Columella: *alvearia* [usually read here: -vear- one syllable] is probably the wrong form, though it is found in our texts of Varro.

Properly then, *alvus* 'the hive', *alvarium* the whole establishment, 'the apiary'.

36. *remittit*, 'thaws': *liq. rem.* an accumulated expression like *sublapsa referri*, *sixum sedet*, *conversa tulere*, *deceptam sefellit*, *sollicitam timor anxius angit* &c.

38. *tenuia*, dactyl, the *u* being half consonant. So *gēnuā*, *pāriētē*, *āriētē*. *tenuia* occurs I. 397, II. 121.

39. *spiramenta*, 'chinks', 'crevices'.

*fueus*, 'dye', is generally understood to mean 'pollen'.

*fueo et floribus*, rather a bold hendiadys for 'flower-pollen'.

*oras*, 'the edges', either of the doorway, or the other crevices.

41. *Idae*, famous for pines, III 450.

43. *sovere*, 'keep snug': the root idea of the word. It is most often used of *wrmth* (*sol f.*, *pectore f.*), then of *embraces*, *nursing*, birds sitting *close*; then of *rubbing* or *washing* (230): below 46 the idea is probably of *clo ing up tight*.

48. *ure*, not of 'roasting' to eat, but literally *burning*, which

would make a far worse smell. Crab ashes were used as a specific for certain diseases.

50. *offensa*, 'struck', properly of the original sound, here transferred to the echo which results. 'The echo of the voice strikes and rebounds' would be similarly inaccurate: we might say 'rebounds from the shock'.

[51—66. In warm weather swarms will begin: sprinkle the place they are likely to choose with the right herbs, and make a tinkling noise, and they will settle where you wish.]

51. *quod superest*, lit. 'as to the rest', i.e. 'furthermore', rather stately and formal connecting phrase. *G.* II. 346: *A.* V. 796 (rather differently used sometimes, *A.* V. 691, XI. 15): also in *Lucretius*.

54. *metunt*, 'crop': rather unusual sense of the word, when what he really means is that they gather honey and pollen.

57. *excudent*, 'forge', another picturesque term: properly used of metal (*excudent alii spirantia mollius aura* *A.* VI. 847).

60. 'And marvel at the dark cloud spreading on the wind', i.e. as the cluster flies it lengthens out.

63. *melisphylla* [Greek name = 'bee-plant'], 'balm'.

*cerintha*, 'wax-flower', the name of a fragrant herb.

64. Again the playful touch of grandeur, 'Awake the tinkling sound, Shake the cymbals of the great Mother'.

*Matris* is Cybele, the Phrygian goddess called the Great Mother, whose worshippers (Corybantes) celebrated her with wild rites, accompanied with drums, horns and *cymbals*.

65. *medicatis sedibus*, 'the drugged' or 'scented resting-place' is the tree which has been rubbed with balm &c.

*ipsae*, 'of themselves' as often.

Varro's description makes Vergil quite clear: They lead the swarm where they please by tinkling round them: not far off they smear a bough with bee-glue and the herbs the bees like: when they have settled, they bring a hive smeared within with the same attractions. Var. III. 16, 30.

66. *cunabula*, 'cradle', fanciful word for the hive.

[67—87. Signs of battle: buzzing and hurry, and sharpening of stings and crowding: they fight obstinately and bravely. You can stop them by throwing dust.]

67 sqq. Vergil's humour in describing the doings of the bees is nowhere more delicate and effective than in this warlike passage. The apodosis to *Sin exierint* is dropped, and only practically resumed at 86.

69. *trepidantia bello corda*, 'hearts beating for the war' sounds more natural in English, and several edd. take *bello* dat.: but the abl. is more like Vergil, 'with war', meaning 'with the thought' or 'prospect of war'.

71. 'The loud trumpet's warlike ring' is the buzz of excitement.

72. By 'broken' sounds he means the rapidly changed note: opposed to a prolonged and sustained tone.

74. 'They whet their stings upon their beaks and make ready their strong arms', a highly imaginative picture, the nearest approach in fact being the rubbing of their bodies with their legs which is really removing dust or anything that clings.

[To take *rostris* as dat. 'for their beaks' = gen., C., or 'out of their beaks', is much too artificial, and even further from the fact.]

75. *praetoria*, 'the general's tent', playfully for the place where the queen is: the whole description is of course imaginary.

76. *miscentur*, 'crowd', 'swarm': a favourite word of V. for any sort of confusion.

81. *glandis*, gen. after *tantum*.

82. *ipxi*, 'the chiefs themselves'.

84. *obnixi*, regularly of *firm pressure*, here *mental*, 'resolute'. The inf. is a stretch of construction naturally due to the unusual sense of *obnixi*. See note on 111. 46.

85. *subegit*, vivid use of perf. indic. for *subegerit*. So *antequam* and *priusquam*: *antequam opprimit lux erumpamus* Liv. xxii. 50: *omnia experiri certumst, priusquam pereo* Ter. *Andr.* 311.

87. Pliny recommends dust-throwing to stop the fighting; Varro the throwing of water sweetened with honey (*aqua mulsa*), the bees crowding together to lick each other!

[88—102. Kill the beaten queen—recognisable by colour: the stronger is bright, the weaker sluggish, rough and bloated. The workers on each side are likewise different in colour.]

89. *ne prodigus obsit*, 'lest he be a wasteful burden', 'to prevent the harm of waste', since the defeated queen was of no further use, and only consumed honey.

92. *melior*, long *o* before vowel in arsis.

93. 'The other squalid from sloth, and trailing dishonoured a cumbrous belly'.

Varro merely says the bright one is the better. Vergil has developed the idea.

97. Vergil plainly means that the inferior bees (which are dark and rough) are like the spittle of a dusty traveller. The coarseness of such a simile may be compared with the horrid descriptions in the Aeneid, e.g. the drunken Cyclops III. 623, the battered boxer v. 468, the mangled Deiphobus VI. 496: which however are somewhat redeemed by their force.

99. *paribus*, 'even': one of the beauties of insects being the symmetry of their markings.

102. 'Fit to tame the harsh savour of wine': the Romans were fond of a kind of *mead* made of the commoner sorts of wine mixed with honey.

[103—115. When they fly aimless, kill the queen: also plant crocus, thyme, pine: and place a statue of Priapus.]

103. *caelo*, poetic local abl. 'in the air'.

104. *frigida* expresses the result of the verb (*proleptic* use): 'leave their hives cold'.

110—111. *Priapus* was the god of fertility, said to have been born of Venus at Lampsacus on the *Hellespont*, where he was worshipped. He was naturally the protector of all *produce*, and especially of gardens, where his statue stood armed with a *willow cudgel* to keep off thieves and birds.

110. After *custos* you would expect *Priapus*, which is however elaborated into *tutela Priapi*, in Vergil's manner.

*furum*, 'against' thieves, a good illustration of the elastic use of the gen., which can be used to describe almost any relation between substantives.

113. *tecta*, 'the hives'.

114. *feraces plantas*, 'the fertile shoots' of the pine trees.

[116—148. I should like to have sung of gardens, and all the flowers and herbs, roses, endive, parsley, gourd: narcissus, acanthus, ivy, myrtle. I remember an old Cilician gardener who prospered much on a few acres in the plants and fruit and bees he raised—but time is short.]

117. *ni...traham...canerem*. In prose we should have *traherem*, because it is a present condition where the supposition is excluded by the facts: [I am furling my sails: were I not furling them &c.]

The pres. subjunctive properly means 'were I not to furl' and treats the question as still open. So *A. I. 58 ni faciat...quippe ferant secum: Aen. II. 599 circum errant acies et ni mea cura resistat...iam flammæ tulerint: VI. 292 et ni docta comes...admoneat...inruat*, &c.

In all these cases the licence is taken in both clauses of the conditional: whereas in this passage the principal verb reverts to the normal tense: just as it does in *Tibull. I. 8, 22 faceret, si non aera repulsa sonent*, quoted by C.

119. 'The rose-beds of twice-blooming Paestum': Paestum originally a Greek colony (Posidonia) on the sea in N. of Lucania, very flourishing in fifth century B.C., afterwards decayed, and in Augustan times famous only for roses. It is now known everywhere for the ruins of its two magnificent Doric temples.

120. Instead of saying 'parsley rejoices in the banks' he says 'the banks rejoice in parsley'. The variation of expression is characteristic.

122. *cresceret in ventrem*, a natural variation, 'swelled to a huger paunch'.

*sera*, adv. acc. see III. 149: *comantem*, here 'blooming'.

125. *Oebaliae*, 'the high towers of Oebalia' are Tarentum, founded by Laconians, Oebalia being a name for Laconia from a mythical king Oebalus.

[The easier reading *arcis*, adopted by R. P. K. L., is unknown to the old MSS. and Servius, and is doubtless an alteration.]

126. *Galaesus*, a deep clear river which flows S. into the harbour of Tarentum.

127. *Corycus*, a seaside place in Cilicia: the gardens of Cilicia were famous, and this old Cilician applied his native knowledge of gardening to a piece of waste (*velicti ruris*) near Tarentum.

128. *illa*, best taken with *seges*: 'a land not made fertile by the toil of oxen' &c., *iuvencis* being abl. instr. [Others take it dat. 'for the cattle', i.e. regarding the cattle as the recipients of the fertility they produce: a much harsher constr.]

131. *premens*, 'hide' 'bury'; fanciful word for 'plant': so II. 346.

*vescum*, 'fine' poppy seed, see note on III. 175.

132. *animis* might be 'with his spirit' or 'in his heart': the plur. is rather in favour of the former. It will then be a rather unusual but effective way of saying 'he was as proud (of his small possession) as of royal wealth'.

134. • The inf. here (and below 140) are best taken after *primus* (*erat* understood) and not historic inf.: for all the other verbs are indic.

135. *etiamnum*, 'still', because he is speaking of the *end* of winter: he had the spring flowers before the spring.

137. *tondebat*, *a* long, an instance of Vergil's archaism, or fondness for *old* usages, as this *a* was in old times long. Ennius has 'ponebat ante salutem' and Plautus has it long. So *A. v.* 853, *vii.* 174, *x.* 383, &c. all before stops however.

For Greek rhythm with Greek word (*hyacinthi*) see 111. 60.

142. *in flore novo*, 'in early blossom', i.e. in the *time* of flowering.

143. *matura* poma (not *arbos*, as C.).

144—6. The point is that with his gardening skill, just as he had earlier flowers than others, so he could transplant trees later: the elms already grown, the pear with hard wood, the sloes with plumis on them, &c.

144. *in versum*, 'in line': so the word is used (*A. v.* 119) of a line or 'tier' of oars in a trireme; for acc. see *in spem* 111. 73, below 175.

145. *spinos*, 'the sloes', which were probably grafted with plums just as planes with apples, ashes with pears &c. 11. 70.

147. *haec* is the whole subject of gardens and flowers, see 115.

*spatiis exclusus inquis*, 'barred by too narrow a field'.

[149—218. The natures of bees: their common life, and toil: their division of tasks, for food, building, feeding the young, getting honey, guarding,—all busy like the Cyclopes. From morn to eve various toil: they know the weather and fear storms, even carrying ballast. They do not breed like other animals, but *find* their eggs: themselves short-lived, the life of the community never ends. Their loyalty and reverence to their sovereign.]

150. *pro qua mercede*, 'the reward for which', the reward being the natural skill and powers, *naturas*.

151. The Cretan story was that, as Kronos (Saturn) devoured his children, when Zeus (Iuppiter) was born his mother hid him in a cave of M. *Dicte* in Crete. The *Curetes* (afterwards priests of Zeus) clashed their weapons to drown the infant's cries, lest his father should find him. The bees, lul by the clashing sound (64), settled there, and fed the infant god with honey. Iuppiter in gratitude endowed the bees with their wisdom.

153. *solae*. The ancients knew very little of the other social insects (wasps, hornets, ants).

*censors*, usually of persons, 'sharer, partner': here of things, 'common' dwellings (*shared* instead of *sharing*).

154. *magnis*, 'mighty' laws, see note on 67 and Introduction, p. 25.

157. *in medium*, common phrase, 'for the common store', so *in m.* *consulere*, *dare*, *conferre*, *cedere*, &c.

158. *victu invigilant*, 'watch o'er the gathering of food', *victu* the old contracted form of the dat. common in Vergil. So *venatu invig.* *Aen. ix.* 605. So we find *curru*, *metu*, *portu*, &c.

164. *stipant*, 'pack': the notion of force and tightness being given in the sound of the unusual rhythm, a heavy spondee overhanging, see 111. 317.

165. *sorti*, probably old abl. like *classi* *A.* viii. 11: *igni* *G.* i. 234: and in Lucr. common, *colli*, *tussi*, *orbi*, *sordi*, *PELLI*, *mucroni*, *parti*, &c. See III. 447.

ad *portas* depends closely on *custodia*, a rare constr. chiefly with verbal substantives.

169. *servet opus*, lit. 'the work is hot': i.e. 'all is busy toil'.

The passage recurs (with slight alterations) *A.* i. 430, as a simile for the busy labours of the builders at Carthage.

170. The original Cyclopes ('Round-eyes') were the cannibal one-eyed giant shepherds of Sicily, in the *Odyssey*. It was a later tradition which made them the giant forgers in the huge foundry of Hephaistos (Volcanus) in the caverns of Aetna and the volcanic Liparaean isles off N. of Sicily. Vergil gives a long account of the Cyclopes at work *A.* viii. 415—453, where he uses again these lines.

173. 'Aetna groans with the anvil's weight' though the anvil is in the heart of the mountain. *A.* viii. 451 gives more accurately 'antrum'.

175. *in numerum*, 'in measured beat', idiomatic use of *in* with acc.; so *in morem* 'duly' v. 556: *in orbem* 'in a circle' viii. 673. Where there is motion the acc. is quite natural. Similar instances above are *in spem* iii. 73, *in versum* iv. 144.

176. *si parva...magnis*, a half-grave apology for comparing the bees to these mythical giant blacksmiths.

177. *Cecropias*, a picturesque literary epithet 'Athenian', from *Cecrops* mythical king and founder of Athens. The Athenian honey of *Hymettus*, a thymy hill S.E. of Athens, was famous. The motive *amor habendi* of course applies only to the bees: it is only the industry (urguet) that is compared.

179. *daedala*, adj. (derived from Greek *δαίδαλος* or *δαίδαλεος* 'cunning', generally of work in wood, metal, or later embroidery) and a favourite word of Lucretius.

180. *multa nocte*, 'late at night'.

183. *ferrugineus* (from *ferrugo* 'iron rust'), a word used rather loosely, usually of any dark purple, reddish, or violet colour: Plaut. *Miles* 1178...*ferrugineum, nam is color thalassicus* 'for that is the colour of the sea'. In *G.* i. 467 it seems to mean 'lurid-red': and Ovid has even *viridis ferrugine barba*, apparently 'sea-green'. Here it is clearly 'dark blue'.

184. *quies operum*, 'rest from labour', see 110.

190. *in noctem*, 'far into the night', *in* implying *continuance into*, as *A.* vii. 8 *adspirant aurae in noctem*. So *in dies* 'as the days go on' and *eis ἐναντίον* in Greek.

*sopor suus*, 'their own slumber', 'welcome slumber', a beautiful touch: cf. *vere suo*, 22.

194. V. borrows the strange idea of bees carrying pebbles (as boats have ballast) from Aristotle. Perhaps a load of pollen was mistaken for gravel or sand.

196. *tollunt*, the heavy spondee overhanging suggests the effort, as above 164.

198. *concupitu* dat., 158.

200. This other quaint superstition that bees pick their eggs off flowers (also found in Aristotle) arose probably from pollen being mistaken for eggs.

201. *Quirites*, the old name for the Roman 'citizens', with playful gravity applied to the inhabitants of the bees' commonwealth.

202. *sufficient*, 'supply', regularly used of electing officers to fill vacancies; so *G.* III. 65 *aliam ex alia generando suffice prolem.*

204. *ultra*, lit. 'further', a favourite word of Verg. of any action beyond what might be expected: e.g. *ultra compellat, affatur, increpat, &c.*, of the *being the first to speak*: *ultra occurro, venio, peto*, of *coming uncalled*: *ultra offerre, afferre*, of *offering unasked*. Here we might render it 'freely': they sacrifice themselves for the common weal. See 265, 530.

207. *excipiat*, 'awaits them': the word is used of anything 'coming upon' a person, e.g. *casus excipit A.* III. 318, *caeli indulgentia exc. terras G.* II. 345.

*non plus septima. non plus* and *non amplius* often thus used idiomatically as an adverb, without changing the case of the subst. So *non amplius unam, non plus quingentos, non amplius quattuor millia.*

209. 'The fortune of their house stands fast, and grandsires' grandsires swell the roll' (P.). The rhetorical splendour of these lines is in the same half playful ironic spirit which abounds in this book.

210—11. These are typical eastern nations, whose grovelling submission to despots was a commonplace.

The *Hydaspes* is an Indian river (the Jeloum), eastern affluent of the Indus, and is called *Median* with a truly poetic elasticity of geography (compare *G.* II. 490), as the Hydaspes is nearly a thousand miles from Media proper. However if we take *Medus* for 'Persian' (as it often loosely is used) and remember that the great Persian empire in its best days reached to the Indus, the expression may be (poetically) justified.

213. *rupere*, gnomic perfect, used (like Greek aor.) of *habit*. So *G.* I. 49, 226, II. 24, 70, 443.

214. *erates favorum*, 'the ribbed combs', 'the combs' waxen trellis' (R.), a picturesque expression for the *jointed* look of a section of honeycomb. The word properly means wicker or basket work, and is used to describe various things constructed with *cross pieces*, as a *harrow* (Plin.), the interlocked shields of the *testudo* (Lucan), a shield-framework (Verg. *A.* VII. 633), the ribs of the body (Verg. *A.* XII. 503).

217. *corpora bello obiectant*, 'expose their limbs to the battle', i.e. for the queen.

[219—227. Hence some have thought bees divinely inspired: for the world-spirit is the source of all life, and underlies and informs all the world.]

In this passage, as C. has shewn, the poet is mixing up two quite different beliefs, (1) that bees are specially inspired with wisdom from the gods: (so Aristotle believed when he spoke of bees having *τη θεῖον* (*Gen. An.* III. 10), and the skilful structure of their hive and elaborate social arrangements led naturally to the belief): (2) that there is a world-spirit which pervades the world and

is the source of all life (and is to be found in bees too). This belief is more fully given in the famous passage in *A.* vi. 724, sqq.: 'First of all heaven and earth and the liquid fields, the shining orb of the moon and the Titanian star, doth a spirit sustain inly, and a soul shed abroad in them sways all their members and mingles in the mighty frame. Thence is the generation of man and beast, the life of winged things, and the monstrous forms that ocean breeds under his glittering floor'. (From Mr Mackail's translation of the Aeneid.)

This world-spirit is of fiery or ethereal nature: hence 'the draughts of ether' which the bees inhale.

222. *terrasquē tractusque*, this lengthening (like the Homeric Λάγη τε Κλύτιν τε) is common in V., always before liquids or double consonants, *aestusquē pluviasque*, *liminaquē laurusque*, *lappaequē tribulique*, *tribulaquē traheaeque*, *fontesquē fluviosque*, &c. See III. 385.

225. *reddi...resoluta referri*, accumulated, see note on 36.

227. *sideris in numerum*, 'into their starry rank' (R.), rather an unusual use of *numerus*, which may be compared with *in nullo numero esse* Cic. *De Or.* 3, 56, 213: *digerit in numerum* Verg. *A.* III. 446: *parentis numero* Cic. *Verr.* 19.

[228—250. If you take combs, you must wash first, and smoke the hive. Two honey-harvests, spring and autumn. Their sting is bad. If you save some for the bees in winter, cut away empty combs—beetles and cockroaches &c. eat the combs: and other enemies are hornets, moths, spiders.]

228. *angustam* and *angustam* are both read by good MSS., the latter the best supported. But *angustam* is more natural.

229. *relines*, 'unseal', 'broach', metaphor from wine-jars, which were closed with cork or wood, plastered over with pitch (or clay). So *corticem adstrictum pice demovebit amphorae* Hor. *Od.* III. viii. 20.

230. *ora sove*, 'rub' or 'wash' your mouth, evidently with water. For *soveo*, see note on IV. 43.

The tradition of bee-keepers given by Columella (ix. 14) was 'not to go near the bees after drinking wine, nor without washing: to abstain from all strong-smelling food, as salt fish, or salt sauces, or garlic or onions'.

*sequaces*, 'penetrating' smoke, to drive out the bees from the combs which are to be taken. *Sequax*, a vivid word used of 'pestering roes' *G.* II. 374, also of *fire* and *water*.

231. *gravidos fetus*, 'teeming produce' (R.), slightly unusual sense.

*cogunt*, 'they gather'. [Others make 'bees' nom.: but the bees were always at work, and V. is clearly speaking of the *taking* of the combs.]

232—5. *Taygete* is one of the Pleiads, and the general sense is plain, that the two honey-harvests are about the times of the rising and setting of the Pleiads.

The Pleiads are one of the most marked constellations; and as the *apparent morning rising* (i.e. the day when they could be first seen to rise at daybreak) was about the 28th May, and their *apparent morning setting* was about 9th November, this constellation was

chosen from very early times to mark the beginning of summer (by its rising) and the beginning of winter (by its setting). These signs are noted in Hesiod, in an astronomical treatise of the 5th century, and in Julius Caesar's calendar: and no doubt all farmers' lists of days would contain the mention of them. There is no need to go closely into the question of days; since Vergil only means that there is a spring and an autumn honey-harvest.

'The Fish' refers no doubt to the sign of the Zodiac of that name, which traditionally (though in Vergil's day no longer truly) corresponded to the late winter. The poet accordingly describes the Pleiades which set in early winter as 'fleeing before the Fish'. The expression is astronomically as loose as can be, but poetically sufficient.

233. *Oceani amnes*, see III. 359.

237. *morsibus*. Vergil forgets that bees do not bite.

238. *adfixae*, 'clinging': it is really the stings that cling, not the bees: but this sort of variation is quite in Vergil's manner: e.g. *volsis radicibus herbae, sopitas ignibus aras, tectusque tenet se*, &c.

It was an old belief that a bee could only sting once, lest the sting in, and died of it.

240. *res miserabere fractas*, 'pity their shattered fortunes', i.e. and leave them honey instead of taking a full harvest. The expression has the usual half playful character: it would naturally apply to a human society.

243. *stēliō*, 'a newt': the *i* is half consonantal, and the word is therefore a dissyllable. So *āriētē*, *pāriētibūs*, &c.

243—4. The sense is, 'the combs are often eaten by newts, cockroaches, and drones': but instead of saying *blattae*, the expression is elaborated into 'the crowded lairs of the light-loathing beetles' and so the grammar strained, though the meaning is clear enough.

*blatta*. The dictionaries give 'cockroach, chafer, moth': a little vague. The phrase 'light-loathing' and 'crowded haunts' point to the cockroach: so also Horace's remark (*Sat.* II. 3, 117) that they are found in clothes-chests: and *Pliny's* statement (*N. H.* xi. 28) that they breed in *baths*. [I use the popular term 'beetle' although not scientifically correct.]

244. *immunis*, prop. of the citizen who does not take his share of public burdens: admirable word for the drones, who eat but don't work.

245. *inparibus*, dat. 'ill-matched foe', because the bees cannot defeat the hornet.

246. *invisa Minervae*. Ovid's version of the old Greek story of the spider is as follows: The Lydian maiden Arachne was so skilful in weaving and spinning that she challenged Minerva to a contest. Arachne wove a magnificent tapestry representing all the sins of the gods against women: Minerva depicted the triumphs of the gods over impiety. Arachne in grief tore her work and hung herself: Minerva in pity changed her into a spider—always spinning, and always hanging. (*Met.* VI. 1—145.)

249. *incumbent*, picturesque word for 'work', 'strive'. For inf. see III. 46.

250. *forni*, like *forum*, properly 'a confined space': generally a gangway, passage, alley: here boldly for 'a cell'.

'Weave their garners with flowers', a fanciful and poetic version of v. 39—40.

[251—280. Signs of disease: colour, leanness, swarming at the door, sluggishness, low humming. Drugs to cure them: honey, gall, dry rose-leaves, must, raisins, thyme; and the plant *amellus* stewed in wine.]

251. Notice the rare caesura; much more frequent in later books of Aeneid.

252. The apodosis to *si vero* is dropped, and only resumed 264.

255. *luce carentum*, 'bereft of light', i.e. dead; a Lucretian phrase Greek in its character. The Greeks used  $\beta\lambda\epsilon\pi\epsilon\nu$  'to see' = 'to live',  $\lambda\epsilon\pi\epsilon\nu\ \phi\alpha\sigma$  'to leave the light' = 'die': and  $\text{A}\iota\delta\eta\varsigma=\text{a-}\iota\delta\eta\varsigma$ , 'the dark', for the world below.

257. *illae*, the sick bees.

259. *contracto*, 'cramped', 'huddled', transferred from the sufferer to the cold which causes the suffering. Similar uses are *celeratas sumere poenas*, *cursum prospera discit religio*, *sagitta celeres transit* *umbras*, &c.

260. *tractimque susurrant*, 'a longdrawn hum' (R.).

261. *quondam*, 'ofttimes'.

262. *stridit*, the older conjugation, instead of the common *strideo*.

So V. has *servere* A. IV. 409, *fulgere* VI. 826, *stridere* again G. II. 418, *stridere* and *effervere* IV. 556.

263. *rapidus*, see below, 425.

265. *ultra hortantem*, 'even' cheering, 'himself' cheering: see note on 204.

267. *tunsum* artificially with *saporem*: it is of course the oakgall which is bruised.

268—9. *pinguia*, 'rich', here means no doubt 'thickened': the fresh wine or *must* (*defruta*) was boiled down to make it more concentrated.

*psithia* is the Greek name of some unknown vine: we learn from G. II. 93 that it was chiefly used for *passum* or 'raisin wine'. *passus* properly 'spread': so used of raisins *dried* in the sun.

270. *Cecropium*, see 177.

*centaurea*, 'centaury', a bitter herb named according to Pliny (xxv. 14) because it was discovered by the *Centaur* Chiron, who was instructed by Apollo in the art of healing. It was one of the various kinds of *panacea* or Cure-all.

271. *amellus*, the yellow aster.

273. *caespes*, usually 'a sod', 'turf', which cannot be the meaning here: it seems to be also used of a *clump* or *root* of a bushy shrub: and Vergil here uses it in this sense: many stalks and flowers (*silva*) from one root.

276. *nexis torquibus*, 'with chaplets twined' of it.

277. *tonsis*, 'cropped'.

278. *Mella*, a little river about 20 miles W. of Mantua, falling from the Alps into the Ollius, an affluent of the Po. This was in Vergil's own country.

[281—314. If the stock fail, try the Egyptian method: build a little air-tight chamber; beat a bullock to death, keeping the skin whole, and put the carcase with herbs into the chamber. After a short time a swarm of bees will emerge from the carcase.]

281. *deficio* orig. with dat., in classical times was regularly used with acc. So we say 'strength fails me'.

283. *The Arcadian master* is Aristaeus, son of Apollo and the water-nymph Cyllene, a shepherd and skilled keeper of bees. See *G. 1. 14*, where he is called *cultor nemorum*.

285. *insincerus*, 'putrid'.

The superstition that dead bodies of animals gave birth to bees arose no doubt from bees building in hollow skeletons of animals, when they could not find hollow trees or rocks to suit them. Compare the well-known tale of Samson and the lion's carcase.

*altius* &c., 'I will unsold all the tale from the first (*altius*, 'far back'), tracing it from its source'.

287. *Canopus*, a large city on the coast of Egypt near the W. mouth of the Nile: called *Pellaeus*, because Egypt was conquered by Alexander the Great, and became part of the Macedonian Empire, of which *Pella* (not far from the head of the Thermaic gulf) was the capital.

288. *stagnantem*, as the great inundating river.

290. 'Where the border of quiver-bearing Persia presses close'. *Persia* is used very vaguely, perhaps for Syria and Arabia as part of the Persian Empire.

292. *Indis*, the Romans knew very little of the upper Nile, and *Indi* is used poetically for the Aethiopians S. of Egypt.

291—3 are read in various orders in the MSS.: and the prolixity and monotonous rhythm rather point here to our having (what has happened several times in the *Aeneid*) different versions all mixed up.

I have followed what seems the best order, that of Rom. MS.

294. *hac arte*, i.e. bee-breeding from carcases.

298. *a ventis*, 'on the side of', 'in the direction of', 'toward', an idiomatic use of *a*. So *a fronte*, *a latere*, *ab oriente*, *ab meridie*, *ab decumana porta*, where we say 'on', or 'at'.

301. *obstruitur*, 'stopped', 'gagged'.

302. *solvontur*, 'mashed'.

*viscera* as usual is 'the flesh' [not *entrails* as often construed].

306. *ante quam rubeant*, the subj. after *antequam* in its regular use (where care is taken to do one thing before the other happens), usually classed with final subj.

309. *visenda modis miris*, lit. 'to be marked in wondrous wise', a formal and antiquated expression (*mod. mir.* Lucretian, see *G. 1. 477*) for the sake of impressiveness. We may perhaps simplify in translating 'marvellous to note'.

310. *pedum* for the ordinary *pedibus*, *truncus* being used like *orbis* and *vacuus*, naturally with abl. but also (chiefly Augustan) with gen. The gen. may be justified as the Latin gen. of relation, 'in respect of': but no doubt the much greater use made of it by Augustans (esp. Vergil) is due to the influence of Greek, where the gen. has also the ablative meaning.

311. *miscentur*, 76.

*aera carpunt*, see III. 325, 'take to the air', 'range the air'.

313. *erupere*, gnomic.

314. The *Parthians* are named as the most famous archers .. skirmishers and are naturally called *leves* 'nimble'.

Where Vergil got this elaborate method, involving such a .. rural superstition, is not known: but the precept is given in eve. greater detail in a work called *Geponica* ('Agricultural notes') ascribed to a writer Florentinus about 900 A.D., who professes to get .. information partly from *Varro*. If so Vergil may have been follow .. Varro, but in the latter's extant works there is nothing about it.

[315—381. The invention was due to Aristaeus, who lost his .. and called the nymph Cyrene his mother to aid him. She heard .. she sate in the depths with her nymphs around her. Arethusa .. to see what the cry was, and told Cyrene. The water parted and .. came down, and marvelled at the palace under water and the divers .. river-founts. They feasted him: and after due prayers Cyrene spoke:

315. The address to the Muses marks as usual an important break .. here the episode of Aristaeus: so he invokes the Gods below at the .. beginning of the entry to Hades, *A. vi.* 264: and the Muses when .. Aeneas lands in Italy VII. 37.

316. 'Whence did this new adventure of man find its source?' .. strained and emphatic language.

317. *Aristaeus*, *G. i.* 14: above 283. His mother was the .. nymph *Cyrene*, daughter of the river-god *Peneus*. The river flows .. through a very remarkable defile, between the ranges of Olympus and .. Ossa, in N. Thessaly, called *Tempe* [*Τέμπη*, Greek neuter plural].

Where the story comes from is not known. [Heyne's suggestion, .. that it was from the ancient cyclic poet *Eumenes* (adopted by C. P. .. F. &c.). rests merely on the tradition that he wrote a *βούγοντα*, and the .. conjecture that this tale was there.]

319. *caput* clearly the 'source', as 368.

323. *Thymbraeus*, name of Apollo, from *Thymbra* (near Ilium) in .. the Troad, where was a famous temple of Apollo.

326. By the 'crown of this mortal life' he means his fame as a .. tiller of the soil, *cultor nemorum*, and breeder.

328. *te matre*, 'though thou art my mother', and with thy divine .. power mightest have aided me.

329. *felix*, 'fruitful', the original meaning, connected with stem *φυ-* .. and *fe-* *tus*, *fe-* *nus*, *fe-* *cundus*, *fe-* *mina*: so *nulla felix arbor* *Liv. v. 24*, .. *felices arbores* *Cato* *dixit quae fructum ferunt Fest. 92*.

331. *molire*, wield, used of any *effort*: *hewing* here: *driving*, m. .. *habenas* *A. xii. 327*: *ploughing* m. *terram aratro* *G. i. 494*: *hurling*, .. *fulmina* m. *G. i. 329*.

334. *Milesia*, III. 306.

This passage about the nymph is from Homer's account of *Thetis* .. *H. xviii. 34*;—

'Achilles moaned: and his mother heard him as she sate in the .. depths of the sea...and the goddesses thronged around her...Thaleia .. and Kymodoke and Nesaia and Speio...&c.'

336. *Drymoquē*: see above III. 385, IV. 222.

337. *caesariem effusae*, 'with their bright locks shed'; for the acc. III. 307.

338. This line is probably spurious, as it alone contains names from Homer's list of Nereids (see above 334): it also recurs *A. v.* 826 (where it has come hither, no doubt).

340. *Lucina*, *G. III. 60*.

342. *auro*, belt, quiver, buckles, hair-snood, &c. These nymphs were huntresses clearly, like Arethusa below.

343. *Ephyre atque*. The Greek licence of open (long) vowels is naturally used in a passage of Greek names. So *Rhodopeiae arces* below 461.

346. This refers to the old savage tale how Mars (Ares) made faithless to her lord Volcanus (found in *Odyssey* VIII.).

347. The phrase 'fruitless care' will include love, anxiety, and vigilance on the part of the deluded Volcanus.

347. *aque Chao*, 'and from Chaos', i.e. from the beginning of the world.

*densos*, lit. 'thronging', unusual for 'countless'.

353. *frustra*, 'for nought', 'idly': there was a real cause for her alarm.

359—361. From Homer: see Homeric parallels.

364. The scenery under the water is like that on earth: only the rivers are made to have their source there.

367. *diversa locis*, 'separate': *locis* artificially added, lit. 'in respect of their places', not wanted in English.

*Phasis*, river of Colchis, flowing into S.E. end of Euxine.

*Lycus*, river of Pontus, flowing from hills of Armenia into the Iris and so into S. side of Euxine.

368. *Enipeus*, river of S. Thessaly, a feeder of the Peneius.

369. *saxosusque sonans*, (1) note sound imitation of the dashing rocky torrent: (2) the strained Vergilian use of *adj.* *saxosus*: like *inxeplexus lacrimans*, *densi tela intorquent*, *ostendit se dextra*.

*Hypanis*, a river of Sarmatia (S. Russia) which flows into the sea of Azov at the N.E. end of the Crimea.

*Caicus* in *Mysia*, rising in M. Temnus and flowing into the Aegaean a little S. of Lesbos.

370. *pater*, the reverent title of gods and rivers.

*Anio* rises in Apennines E. of Rome, flows past *Tibur* and joins the Tiber just above Rome.

371—3. The Eridanus, a fabled river of the western lands, first in Hesiod (?), *Theogony*, l. 338: Herodotus (III. 115) says it flows into Oceanos in west of Europe. It was afterwards identified with the Po, even by Greek poets (*Eur. Hipp.* 737), and regularly by Romans.

Vergil holds it in special honour, as the greatest river in Italy, and of his own native Lombardy: it is the 'king of rivers' (*G. l.* 482) and its fount is in the abodes of the blest below (*A. vi.* 659).

371. 'With bull's head and both horns gilt': a double reference, complicated in Vergil's manner: (1) river-gods were regularly represented

with bull's horns or heads (*tauriformis* Aufidus Hor. IV. Od. 14. 25: *Thybris...corniger* fluvius A. VIII. 77), doubtless as a primitive sign of strength. (2) The sacred bull of the Roman triumphs was a white bull with gilt horns: so the great festival of the triumph, at once national and religious, is suggested by a word. Similarly the Bull (sign of Zodiac) in G. I. 217 is *Candidus auratis cornibus*.

374. 'Roofs hanging with lava', Vergilian variation for 'hanging lava roofs': so *pictas abiete puppes, virgulta sonantia lauro, immensa volumine terga, liquontur sanguine guttae, &c.*

The relation of the subst. to the phrase is changed from the more to the less natural.

376—380. So when the suitors feast in the *Odyssey*, they have first the 'golden ewer and silver basin' to wash hands, and then platters with divers kinds of flesh.

Notice the choice language to dignify common things: water is *liquidos fontes*, a towel is *tonsis mantelia villis*, incense is 'Panchaeian fire': cups are *carchesia*, wine is *nectar*: hearth is *Vesta*. So G. I. 295, II. 234, A. VII. 111, &c.

379. *Panchaea*. Euhemeros, a Sicilian, a courtier of the Macedonian king Cassander about B.C. 316, being furnished by the king with money went a long journey of which he wrote a narrative. He became famous for his method of treating the stories of gods and heroes as exaggerated tales of mere men. He tells of an island *Panchaea* near Arabia, very rich and happy. The name here practically = 'Arabian' and the phrase means 'burnt incense', Arabia being the land of spices.

*adolesco*, just as *adolere*, prop. 'to increase' or 'magnify', is used in the technical religious sense of 'to burn' or 'fire' (*verbenas adolere* Ecl. VIII. 65: *altaria ad.* A. VII. 71), so *adolesco*, prop. 'to grow', is here used in a corresponding intrans. sense 'to blaze'.

380. *Maconii*. Lydia was called in Homer *Maeonia*, and the Lydian wine was famous, see G. II. 98.

382. Homer (Il. XIV. 202, 266) calls Okeanos 'the source of all the gods', and the earliest Greek nature-philosophy [Thales, circ. 600 B.C.] thought water the origin of all things. Vergil's reference will include both.

384. The 'hearth' is called *Vesta*, as names of gods are often used for the *things* which are their province: e.g. Mars, Bacchus, Neptunus, Volcanus, Venus, Ceres.

[387—414. 'There is an ancient deity of the sea, Proteus, who knows all things. Catch him with chains: hold him fast though he changes form: and he will tell you what to do. I will lead you to a place of ambush'.]

387. *Carpathos* is the southernmost isle of the Aegaeon (except Crete) and the Carpathian sea is the sea S. of the isle.

In Homer the scene is laid in 'an isle Pharos over against Egypt, one day's voyage in a hollow ship': and Vergil does not probably mean to change the place, but only uses 'Carpathian' with his usual elasticity of geographical names.

388—9. The *pisces* are sea-monsters, the front part like a horse, the

hinder part a fish's tail: so *bipedum equorum* is merely another phrase for the same.

'With fish-drawn chariot of two-footed steeds.' (R.)

388. *caeruleus*, 'sea-dark', used by the poets of anything belonging to the sea: as *sea-gods*: Neptune, Triton, Nereus, Thetis, and nymphs (Ovid): of Neptune's *car* (A. v. 819) and *horses* (Ovid): of *ships* (A. v. 123): even of *river-gods* (VIII. 64) and even their *hair* (Ov. M. v. 432).

390—1. *Emathia*, strictly the valley of the Axios in Macedonia, here used for the whole of Macedonia: as in G. I. 492. *Pallene*, the W. peninsula of Chalcidice.

*Proteus* in Homer is the 'ancient of the sea' who knows all the sea depths, tends the *seals* (the flock of Poseidon) in Pharos, and lies down amongst them to sleep. He knows all that is to be, and can change into any shape.

The connection of Proteus with Macedonia is later.

393. The subjunctives are best taken, not as indirect question (P. K.) but as *indefinite* or *generic*, 'whatever is, or has been, or shall be in due course'.

397. 'And make the end prosperous'.

399. *vim et vincula*, mixed abstr. and concr., as often in V., see III. 182.

400. *haec demum*, 'these', emphatic: *demum* is used as an enclitic to emphasize demonstratives: *ea demum firma amicitia est* Sall. C. xx. 4: *hac demum consistere terra* A. I. 629: *illa seges demum votis respondet avari* G. I. 47: and *tum demum, nunc demum*.

*doli*, 'his tricks', Proteus'.

407. *atraque tigris*, 'dark' or 'evil tigress'. So we have *atri serpentes* (V.), *ater versus* and *atro dente* (malignant), Horace.

[415—452. She rubbed him with ambrosia, and led him to Proteus' cave. At mid-day he came to his cavern: the seals who followed lay down, and the god sat on a rock. Aristaeus seized him, and held fast though he changed form, to a beast, a fire, a river. He asked why Arist. had come, and was told 'to seek an oracle'.]

416. *perduxit*, 'steeped'. The Homeric story makes Eidotheë put fresh seal-skins over Menelaos' companions, for an ambush: then she set ambrosia before each man's nose to do away with the sea-stench of the skins.

418. *habilis*, 'nimble'.

421. *deprensis*, 'caught' in a storm.

424. *nebulis obscura*, as in Homer regularly the gods can hide themselves at will in a mist.

*resistit*, 'stands still', 'abides'.

425. *rapidus*, 'violent' or 'fiery', used of *aestus*, 'noontide heat', Ecl. II. 10: *ignis*, 'the fire' in a furnace or closed oven, G. IV. 263: and Lucret. has *rapidi leones*, 'ravenging', IV. 712.

'The fiery Sirius, scorching the thirsty Indians, was blazing in the sky'. *Sirius*, or 'dog of Orion', the brilliant star S.E. of Orion, famous from Homer's day as the sign of the hottest season. At the time when

the Iliad was composed Sirius' rising (apparent morning rising) in Greece would be about the middle of July. In Vergil's time at Rome the date was some three weeks later: but still no doubt the weather would be usually hot enough to justify the traditional reference to Sirius. *Indos* as the people who lived in the tropical heat.

There are two points in this passage: Sirius was blazing (it was *midsummer*), and the sun had run half his course (it was *mid-day*).

427. *hauserat*, 'had devoured', vivid word for 'accomplished'; so *rapio*, *corripio* are used of 'getting over the ground'.

427—8. Note the compressed and accumulated force of the description: *cava*, *siccis*, *ad limum*, *tepefacta*, *coquebant*, all emphasizing the heat.

The stream low between high banks is boldly and vividly described as 'dry-mouthed' (*siccis faucibus*). *fauces* here has nothing to do with the 'mouth' of the river in its ordinary sense.

431. *ros*, lit. 'dew', is used of *lake water* G. I. 385: of *river water* A. V. 854: of *blood* A. XII. 339: and here of *sea water*.

436. *scopulo medius*, characteristic variation for *medio*. So *cesserunt medii*, *adversa ferit*, *sese tulit obvia*, &c. : see 369.

437. *cuius*, obj. gen. 'of seizing him'.

*quoniam* in its *older* sense 'when', found in Plautus and Terence commonly, is *quoniam moritur Aul.* Prol. 9: *quoniam ille elocutus, extemplo facio As.* II. 2. 83 (*quoniam* is *quom-iam*, and is only an instance of the common change from *temporal* to *causal* meanings: *cum*, *quando*, *ētēl*, *ōtē*, *als*, *da*, *as*, *since*, &c.).

445. *nam quis*, 'who then?' common colloquial particle in excited questions, usually after the interrog., *quisnam*, *quidnam*, and Greek *γάρ* and *ἀπα*.

447. An ambiguous line, which as far as the Lat. goes may mean, (1) 'nor can aught escape thee' (W.); (2) 'nor can one deceive thee in aught' (H. F. L.); (3) 'nor canst thou deceive me in aught' (C. P.).

I believe (1) is right, as being the most natural meaning. 'Thou knowest, Proteus, thou knowest thyself, nor can aught escape thee: cease to try to deceive'. An objection to this is raised that we have to supply *fallere* in a different sense after *velle*: but we must remember that the word being the same it would be far easier in Latin than in any other language.

448. *deum*, it was only the nymph Cyrene who had told him.

449. *lassis*, 'our wearied' fortunes, so Verg. uses *fessis rebus*. Others *lapsis*, 'fallen'.

450. *vi multa*, 'much constrained'.

451. *glauco*, 'grey', specially used of water-gods and their belongings: so Father Tiber (A. VIII. 33) and the nymphs (XII. 885) have *glaucum amictum*.

452. *fatis*, 'to prophecy', dat. It might be abl. instr., but less expressive.

453—527. Orpheus is wroth with thee: Eurydice, fleeing thee, was slain by a snake. Orpheus was inconsolable, and went after her to Hades. He charmed the shades: and the Furies and Cerberus and even the tortured sinners: and got his wife again. But at the

moment of escape, he turned and looked at her: she went back reluctant to Hades. Seven months he wept for her, like the nightingale for her young: till the Thracian women in a frenzy tore him to pieces, and the Hebrus rolled away his head, still lamenting for Eurydice.]

453. Notice *nullius* in arsis before vowel.

455. *haudquaquam ob meritum*, a well-known difficulty.

(1) C. L. H. F. take it with *miserabilis*, 'Orpheus hapless by no fault of his': but the sense is weak, and the order is rather against it.

(2) K. P. take it of Aristaeus, 'penalties undeserved by thee': but this cannot by any ingenuity be reconciled with *magna luis commissa*. If Aristaeus was guilty, he had deserved the penalty.

(3) I believe Servius is right in rendering 'non tales quales mereris'; a person suffers an *adequate* penalty *ob meritum* 'for his deserts', and he may be said (logically though 'unusually') to suffer an *inadequate* penalty *haudquaquam ob meritum* 'nowise for his deserts', i.e. *less* than he deserves.

*ni fata resistant*, 'should fate allow': the tense is right, as it is not yet settled whether the penalty is to be suffered to the full or no.

456. *coniuge*, Eurydice a wood-nymph of Thrace.

457. *dum te fugeret*. This is a unique use of *dum* in a final sense with subj. Ordinarily the use is easy (whether *dum* = 'until' or 'while'), e.g. *multum ille et terris iactatus...dum conderet urbem*, i.e. 'he endured much by land and sea and war...till he should build', *A. I. 3*: *rex quattuor millia armatorum, dum recens terror esset, misit*, i.e. 'while the alarm should be still fresh'.

Here there is no other verb or act for the purpose *dum fugeret* to depend on (for certainly the principal verb *non vidit* will not do): what Vergil really means is 'while she was running away in order to escape', and the real help to the analysis is given by the word *praeceps*. The best thing to say is that the fuller sense *dum se praecepit ab ut fugeret* or *dum praeceps currebat ut te fugeret* is compressed into *dum te fugeret praeceps*.

*per*, here stretched in sense, 'along'.

459. *servantem*, 'guarding', vivid word for 'lying' on the bank.

460. *Dryadum* (Greek word,  $\delta\acute{o}\rho\acute{s}$ , 'a tree' or oak), 'wood-nymphs' (III. 40).

461. *Rhodopeiae*, III. 351. For metrical hiatus, see IV. 343.

462. *Pangaeus* was a mountain on the coast of Macedonia near the Strymon.

*Khesi Mavortia tellus* is Thrace: *Rhesus* is mentioned in the *Iliad* x. 434 as king of the Thracians: as a savage warlike race they were specially under the protection of Mars or *Mavors*, god of war: so *A. III. 13, 35*.

463. The *Getae* were savages who lived near the Danube mouths on the remotest borders of Thrace to N.E. (III. 462). (Note hiatus again.)

*Hebrus* (the Maritza), the principal river of Thrace, draining the country between the Balkans and Rhodope.

The 'Actian *Oreithyia*' was daughter of *Erechtheus*, mythical king of Attica (anciently called *Aete*, 'the coast'), who was carried off by *Boreas* (the north wind) to Thrace.

464. *testudo*, lit. 'tortoise', often used for a tortoise-shell *lyre*.

467. *Taenarius*. *Taenarus* was the south promontory of Laconia, where was a temple of *Poseidon*, and a cave supposed to lead to Hades. *Dis* is one of the Roman names for the god of the under world (Hades or Pluto).

470. Hades is called in Homer (*Il.* ix. 154) 'he whom none can soothe', 'implacable' (*ἀμείλιχος*).

471. *Erebus* (Greek word, =darkness), one of the names of the world below.

472. *luce carentum*, 255.

476. *magnanimum*, old form of gen. plur. So V. has *virum*, *deum*, *Massylum*, *divom*, *caelicolum*, &c.: but the form is rare in *adj.*

This beautiful and touching description of the dead is used again in *A.* vi. 303. It is partly imitated from Homer's account (*Od.* xi. 38) of the shades that came up to see *Odysseus*: but it is more subtly pathetic, e.g. 477 is all Vergil's own.

478. *deformis*, 'hideous'.

479—80. *Cocytus* (Κωκυτός, 'wailing') and *Styx* (Στύξ, 'hate') are well-known rivers of Hades. The lines recur *A.* vi. 438.

480. *alligat*, 'binds fast', so that they cannot escape.

482. *Tartara*, the abode of the wicked below, often used vaguely for the whole region: 'The homes and inmost deeps of death'.

*implexae angues*, for the construction see III. 307.

The Furies (called *Eumenides*, the 'kindly ones', to propitiate them) were commonly represented with *snakes for hair*. Vergil here slightly alters the picture: though *A.* vii. 329 *Allecto* (a fury) *pullulat colubris*.

483. *Cerberus*, the three-headed dog of Pluto.

484. *vento constitit*, because the wind which moved the wheel may also be said (by abating) to still the wheel. So Soph. δεινῶν τ' ἄημα πνευμάτων ἐκομψε στένοντα πόντον, 'the blast of the dread winds has lulled [by ceasing] the roaring sea'. So *nubes retexit montem*.

*Orpheus'* song makes the wind stop, and that stops the wheel. For *Ixion* see III. 38.

487. *Proserpina*, queen of Hades: corruption of Greek Περσεφόνη.

489. *Manes*, prop. 'the shades', here used of the powers below vaguely.

491. *immemor*, 'forgetful' of the condition that he was not to look back at her, which we have to infer from V.'s rapid narrative. Ovid *Met.* x. 80 is clearer, 'And this command the Thracian hero received, not to turn back his eyes till he emerged from the valley of Avernus: else the gift would be vain'.

*victus animi*, 'overpowered at heart', i.e. his resolve overborne by love. For *animi* see III. 289.

493. *stagnis Avernus*, 'the pools of Avernus', properly one of the volcanic lakes near Cumae in Campania: its banks were wooded and dark, and the water gave out sulphureous vapours. It was supposed to

be in direct connection with the lower world, and the name *Avernus* is often used as here for Hades itself.

496. *natantia*, 'swimming' eyes, not as we use it of *weeping*, but of *dying*, to which the metaphor is quite as appropriate: it describes the flickering uncertain sight of a dying person. So of eyes overpowered with sleep, *A. v.* 856 *natantia lumina solvit*.

500. *diversa*, 'away', so *diversus abis A. v.* 166, *x1. 855, div. ferri A. XII. 495, &c.*

502. *Orci*, one of the names for Hades; the 'ferryman' is Charon, who took the shades across the Acheron: see the splendid description *A. vi. 298*.

504. *faceret, ferret, moveret*, the *past* deliberative, 'what was he to do?'

508. *Strymon*, river of Macedonia not far from Thrace.

509. *haec evolvisse*, 'unfolded the tale' in song: Orpheus' power to tame wild beasts and draw the trees along was famous. So Horace (*Od. III. 11. 13*) to the lyre: *Tu poles tigres comitesque silvas ducere*.

517. *Hyperboreas*, *III. 196*. *Tanaïs*, the Don, river of central Russia falling into the sea of Azov.

518. *Rhipaeis*, *III. 382*.

520. *Cicones*, properly a Thracian tribe near the mouth of the Hebrus: here used (by a common poetic usage) for Thrace generally.

*munere*, 'service', a pathetic word for Orpheus' love and faithful inconsolable sorrow.

The story was that Orpheus' ceaseless lament for Eurydice roused the jealousy of the women (*matres*) of Thrace, who under the excitement of the Bacchic frenzy tore him in pieces and threw his head into the Hebrus.

524. *cum medio*, variation for *medio* simply: so *madida cum veste gravatus*.

*Oeagrius*, 'Thracian,' from *Oeagros* king of Thrace: peculiarly appropriate here, as *Oeagros* was father of Orpheus by the Muse Calliope.

527. *toto flumine*, 'all along the stream', local abl. like *caelo ducitis annum G. I. 6, suffuderit ore I. 430, puteis manare crux I. 485, &c.*

[528—547. Proteus leapt into the sea: Cyrene told Aristaeus how to appease the nymphs with sacrifice of cattle, which done, he would find that Eurydice's vengeance no longer pursued him.]

529. *vertex*, 'the whirlpool' made by the leap of Proteus.

530. *non* Cyrene, i.e. she did not leave him in his perplexity. *ultra, 204.*

535. *pacem*, 'pardon': so 'pace tua', 'by your leave'.

*Napaeas*, 'nymphs of the vale' (*νάπη*, 'a dell').

539. *Lycaeus*, m. in Arcadia, *III. 2*.

540. *intactu*. It was a common ancient feeling that the animal offered should never have felt the yoke: Hom. *Od. III. 382* (the unyoked heifer to Athene), *A. vi. 38* (seven unyoked cattle to Phoebus).

545. *Orphei*, Greek dat. (*inferias* apposition to *papavera*).

The poppy is called *Lethaea* from *Lethe*, the 'water of forgetfulness' (*λήθη*), a river in Hades where the souls destined to live again in other

bodies drank oblivion of their former life, *A.* vi. 705. So commonly applied to the sleepy and soothing poppy (*G.* i. 78). The offering is to soothe the shade of Orpheus and make him forget his woes.

547. The simplest explanation of this line is that of Lad. Con. P., that when he 'revisits the grove' where the oxen's carcases are he will find the bees, and know that Eurydice is appeased; *then* he must 'offer a heifer to the appeased Eurydice'.

[548—end. He offered the cattle: and from the carcases came swarms of bees. Conclusion: this I write while Augustus is marching victorious through the east,—I the poet of shepherds, and student at Naples.]

556. *stridere*, 262.

558. *uvam demittere*, 'drop their cluster': bold use of *uva*, which means a grape.

560—2. This refers to Augustus' triumphant march through Syria and Asia Minor in 31 B.C. after Actium, when he received the submission of the eastern empire. There was no fighting: and consequently 'thunders at the deep Euphrates with war' is a poetic exaggeration: it was much more true that 'he gave laws among the willing nations'.

See notes on III. 26—33.

562. *viamque adfectat Olympo*, 'essays the path to heaven', for Olympus (in Homer the snow-clad mountain in N. Thessaly, where the gods lived) is in the Latin poets regularly used for 'heaven'.

The meaning is that Augustus sets out on the path that leads to immortality. On Vergil's feeling about the future deification of Augustus see *Georgics* i. 24—36.

For dative (poetic use for acc. with *ad*) compare *facilis descensus Averno* *A.* vi. 126, *caput deturbat terrae* (x. 555), *proiecit fluvio* (xii. 256), &c. It is very common in V.

564. *Parthenope*, a name given to *Naples* from the tale that a Siren so called was buried there.

565—6. *pastorum* refers, as well as 566, to the *Eclogues*, of which the opening line addressed to a shepherd Tityrus, is *Tityre tu patulae recubans sub tegmine fagi*.

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